

MUSICAL AMERICA



Edited by *John C. Greene*

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CONSTANTINO STIRS UP TENOR RIVALRY

**Singer of Whom Caruso Is Said
to Be Jealous Engaged for
the Manhattan**

**Directors of Metropolitan Wanted Him
for Special Performance, but Ham-
merstein Got His Signature to Five-
year Contract—Début Next Week**

On Monday a new element of interest was added to the opera war in New York by the signing of a contract whereby Florencio Constantino, the Spanish tenor, who was one of the stars of the San Carlo Company during the last two seasons, will be a member of the Manhattan Opera Company for the next five years. Though he has sung in most of the other American cities he has never yet been heard in New York. He will make his début as the Duke in "Rigoletto" on Saturday evening of next week, when Mme. Tetrazzini will sing *Gilda*.

Signor Constantino, who arrived in New York from Europe last Saturday, was sought by the directors of the Metropolitan to sing in "Rigoletto," as a "guest," at the Brooklyn Academy on Monday evening, on account of Mr. Bonci's illness. His manager signed a contract for him whereby he was to receive \$1,000 for this single appearance. When the tenor was notified, however, he positively refused to sing unless he was engaged for at least six appearances, and thereby hangs a tale. Enrico Caruso is said to be very jealous of the Spaniard, and the latter, according to report, feared that Caruso would employ the *claque* to prejudice his début; he therefore demanded enough appearances to ensure to him a fair trial with the public.

In the meantime Oscar Hammerstein, who had been negotiating with him for some time, got in touch with him and clinched a five-year contract, which means that Constantino will not sing at the new Boston Opera House next season.

Mahler Signs for Sheldon Concerts

Contracts have been signed between Gustav Mahler and a committee of women headed by Mrs. George R. Sheldon and Mrs. Samuel Untermyer, under which Mr. Mahler will conduct three concerts in Carnegie Hall next Spring with an orchestra recruited largely from the Philharmonic Society. The concerts will be on the evenings of March 17 and 31, and on the afternoon of April 3.

Francis Rogers Gives Recital

Francis Rogers, the well-known baritone, gave his annual New York recital in Mendelssohn Hall on Tuesday afternoon, when an effectively arranged program of Italian, German, French and English songs was enjoyed by a large audience. A more extended review will be published in next week's *MUSICAL AMERICA*.

Next Novelty at the Manhattan

Next Friday at the Manhattan Oscar Hammerstein will give the first of the "opera pantomimes" he is introducing this season. "La Chair," which will feature Odette Valéry, the new *dansseuse*, is the work of Georges Wague, who conceived the plot, and Albert Chantrier, who supplied the music.



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OSCAR HAMMERSTEIN

**He Has Done More than Any Other Living One Man to Arouse Interest in
Operatic Performances Throughout the United States**

Chicago's Tribute to Chaminade's Art

CHICAGO, Nov. 23.—The Chaminade concert on Sunday afternoon in Orchestra Hall was the success of the season. Hundreds were turned away in the pouring

rain unable to secure seats. Mme. Chaminade played a long, varied and interesting program of her own compositions with exceptional charm and finesse and was complimented with many recalls. C. E. N.

D'ALBERT'S 'TIEFLAND' FAILS TO INTEREST

**New Music-Drama Produced at
Metropolitan Lacks
Inspiration**

**The Performance Itself Was on a High
Plane of Excellence, with Exceptions
on the Part of Some of the Singers—
Hertz Conducted Superbly**

On Monday evening the new co-directors of the Metropolitan, Giulio Gatti-Casazza and Andreas Dippel, offered the first novelty on the list they have promised for the inaugural season of their régime; incidentally, it was the first novelty of the New York opera season. The work was Eugen d'Albert's "Tiefland," which, with the exception of Strauss's "Salomé," has been performed more frequently in Germany than any other novelty of recent years. Adapted by Rudolph Lothar from Angel Guimera's Spanish play "Terra Baixa," the plot is familiar to New York theater-goers from the play taken from the same source and produced under the title "Marta of the Lowlands" by Bertha Kalisch last year.

It would be a pleasure to be able to record a success for a work upon which such elaborate care had been expended as was evinced in this production. It is difficult, however, to accord anything approaching unqualified praise to any feature of the performance excepting the admirable work of Alfred Hertz, who conducted, and the picturesque stage settings that had been provided. While it was followed closely by those few in the audience who are interested in all novelties as a matter of contemporary operatic history, there was little enthusiasm. On the contrary, the perfunctory applause after the first act and again at the close signified little more than a spirit of toleration. No withstanding its popularity in Germany and Austria, "Tiefland" made but an indifferent impression upon its first American audience.

D'Albert has wisely called this opera a "music-drama." Strictly speaking, it is little more than drama with a full complement of illustrated music as a background. It is closely related in musical diction to the modern Italian school, but d'Albert lacks the melodic sweep, the strongly contrasted dramatic accents and the feeling for the musically sensational characteristic of his Italian contemporaries. There are moments of ingratiating melody, it is true, likewise well-adjusted dramatic climaxes, but the work, as a whole, is barren of an original message. The composer's subconscious memory has played him false in many instances by presenting to him as original echoes of many other composers. In short, it can scarcely be said that he has justified his use of the Guimera play for lyric purposes. Like many another musician, he is not content to devote himself to that field of art for which he is pre-eminently qualified; he has practically retired from the concert stage as a pianist in order to devote himself to writing operas, and of those he has thus far produced "Tiefland" has made a more favorable impression than either "Die Abreise," "Flaute Solo" or "Tragaldabas." What would New York think of them?

[Continued on page 29]

WINNER OF CHICAGO MADRIGAL CLUB COMPETITION



CHARLES H. BOCHAU

Member of the Peabody Conservatory Faculty and a Highly Successful Composer—His Setting to the Poem "I Know the Way of the Wild Blush Rose" Won the \$100 Prize Offered by the Chicago Madrigal Club

BALTIMORE, Nov. 23.—Charles H. Bochau, a member of the faculty of the Peabody Conservatory of Music, Baltimore, who was awarded the \$100 prize offered by the Chicago Madrigal Club for the best musical setting of Willard Emerson Keyes' poem, "I Know the Way of the Wild Blush Rose," is a graduate of the Peabody Conservatory, having received his diploma in 1899. He studied composition under Asger Amerik, formerly director of the Peabody, and

Otis B. Boise, piano under Richard Burmeister, and voice under W. Edward Heimendahl. He is superintendent of the music department of the Maryland school for the Blind and Choirmaster of the Seventh Baptist Church. Mr. Bochau has a number of compositions to his credit which are published by the leading publishers of America. The prize-winning composition will be sung by the Chicago Madrigal Club on March 11, 1909. W. J. R.

MUSIC OF A WEEK IN CHICAGO

Max Rabinoff Honored by American Federation of Musicians—John Vance Cheney Resigns as Librarian of Newberry Library

CHICAGO, Nov. 23.—The advanced pupils of Karleton Hackett, Victor Garwood, Allen Spencer, Silvio Scionti and Herbert Butler gave an entertaining program in Kimball Hall with great success.

Helen Axe Brown, soprano, makes an extended trip to the Pacific coast this season and has contracted for appearances in Los Angeles, San Francisco and Pasadena, her tour extending up to June. Mrs. Charles Orchard will travel with Miss Brown as accompanist.

Mrs. Harrison M. Wild has arranged an interesting talk on Russian Music which has been listened to with enjoyment by several clubs in this city. The illustrations are furnished by Calvin Lampert. Mrs. Wild sings Russian songs during the course of her lectures.

Volney L. Mills, tenor, has closed a number of good engagements for concert work this season. He sang at the "Dutch Fête," given at the Church of the Epiph-

any last Tuesday, and will be the soloist at the dedication of the new organ in the Irving Park Baptist Church, December 1. The first month of the year he will give a series of concerts through Michigan.

Alice Genevieve Smith, the attractive and accomplished young harpist, who has for several years past been conspicuously associated with Lyon & Healy, has booked a number of recitals for this season. Miss Smith, who is a striking type of brunette, costumes in classical fashion and gives charmingly versatile programs.

Max Rabinoff, who has been identified with the advancement of musical art and artists in this city, was recently made an honorary member of the American Federation of Musicians. This is the second time in the history of this great organization that such an honor has been conferred. It was given because of Mr. Rabinoff's long record of friendliness and help to the musicians of Chicago, and partly in recognition of a plan he is now endeavoring to carry out for a permanent grand opera company.

oring to carry out for a permanent grand opera company.

Helen Noldi, the prima donna of Victor Herbert's spectacular musical play, "Algeria," which is being produced in gorgeous style at the Chicago Opera House, is the daughter of B. A. Ulrich, a well-known attorney and real estate operator in this city. As Helen Russell Ulrich she went to Italy with her father in 1893 and studied under Alexander Busi until his death, six months later. Two years ago she appeared at the Metropolitan Opera House in New York and on one occasion replaced Mme. Nordica as *Leonora*. She has made a decided hit here.

Adolph Weidig, the distinguished teacher of theory and a local composer, recently was a visitor in Frankfort and on October 23 conducted the first performance in Germany of his Symphonic Fantasia, "Semiramis." On this occasion the Palmenhaus Orchestra was augmented by a number of famous instrumentalists of the Opera. The famous critical pens of Frankfort commended the thematic material of this work as significant and the orchestration as exceedingly effective. Mr. Weidig conducted his composition in person, as he did here some three years ago with the Theodore Thomas Orchestra.

Mrs. Mabel Sharp Herdieu, one of Chicago's most brilliant young sopranos, has accepted a position as leading soloist at the Sinai Temple.

Mme. Birdice Blye, who returned from a successful concert tournee through the Virginias, won great success at a brief engagement in Washington. She was presented with a beautiful new brand of rose called "Birdice Blye." At present Mme. Blye is filling some engagements in the Middle West, and will not be home before December 15.

Lester Bartlett Jones, director of music at the University of Chicago, commenced a series of lecture recitals on the growth of song, the first one being given last Monday evening at the Lincoln Park Congregational Church. George Nelson Holt was at the piano.

Marion Green has reorganized his concert company, enlisting Day Williams, cellist; Meta Zarbell, pianist, and Mr. Green as the vocalist. His available time for concert work is now almost booked up solidly for the season. Last Thursday evening he sang "The Messiah," at Newark, Ohio, and the early part of next month will sing the same leading rôle as soloist with the Lakewood Choral Society, both being decided compliments as return dates. Mr. Green's personal work and the work of his associates has been highly commended.

The Chicago Musical College has opened its second term of the school year and the number of pupils enrolled for this mid-Winter term exceeds by ninety-seven the enrollment of any previous period in the history of this most representative Chicago musical institution. The regular Saturday morning pedagogical lectures in Music Hall by Harold B. Maryott will be continued throughout the term and the History of Music Lectures by Felix Borowski will be given in the same auditorium every Saturday morning at nine o'clock during the early Winter months. Never before in the history of the Chicago Musical College have so many new features been added to the daily bulletins for the benefit of students in every branch of the school's work.

Emil Sauer will be heard for the last time in Chicago in a piano recital at Music Hall, Saturday afternoon, November 28, under the direction of F. Wight Neumann. During his visit here last week he visited the Sherwood School and complimented the work of that organization. He was a schoolmate of William H. Sherwood in Germany years ago, and they have maintained a correspondence friendship ever since.

Six years ago Bertha Shalek was an unknown potentiality in the Bohemian community in this city. She returned here last week and appeared in the rôle of "Carmen," immediately demonstrating her capability as a clever cantatrice and an original actress. Miss Shalek has a mezzo voice of wide register, a trifle white in the middle register, but very warm, which she uses quite effectively. She possesses a striking personality and gave the rôle an original presentation at the International Theater this week.

The enterprising management of the International Theater is preparing for a production of a novelty in Jacques Offenbach's "Tales of Hoffman," next week, which will be given with exceptional care, both as to orchestration, singers and stage environment.

A matter of interest to musicians generally is the resignation of John Vance Cheney, librarian of the Newberry (Reference) Library, said resignation to take place next July. The Newberry Library, opposite Union Park, on the North Side, is one of the most beautiful buildings in this city, and has one of the best-appointed musical departments of any institution of the kind in the world, including the famous musical library of Milan, a number of valuable old musicians' manuscripts recently received, and an addition in the valuable and comprehensive collection of the late Theodore Thomas. John Vance Cheney is a poet and litterateur, and has been particularly interested in the musical department of this great institution. His withdrawal will be regarded with regret.

Peter Chapek, an eleven-year-old pianist, assisted by Stella Benzon, violinist, and Anita Alvarez, the talented teacher of these clever children, gave an interesting recital in Kimball Hall last Thursday evening. The youth played several selections of Mendelssohn, Bach and Chopin that displayed good technic, and not a little rhythmic sense. Miss Benzon made the program brilliant with several effective violin numbers.

As predicted in MUSICAL AMERICA, the new Olympic Music Hall has already switched its policy to make musical comedy the feature of that beautiful and popular new show shop. Manager Murdock practically engaged the entire "Merry-Go-Round" company which lately played an engagement here with Raymond Hitchcock as the star, and likewise secured Adele Oswald, a Chicago prima donna who headed the Stewart Opera Company which dissolved itself here last week, the idea being to give a new comedy finale feature each week in addition to the regular vaudeville acts.

For December, F. Wight Neumann offers the following musical attractions: David Bispham, song recital, Sunday afternoon, December 6, at Music Hall; Dr. Ludwig Wüllner, Germany's greatest *Liedersinger*, and his famous accompanist, Coenraad V. Bos, song recital, Saturday afternoon, December 12, at Music Hall; Glenn Dillard Gunn, piano recital, Sunday afternoon, December 20, at Music Hall, and Mme. Blanche Marchesi, in song recital at the Studebaker Theater. C. E. N.

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"How does it feel to make an American appearance after singing abroad for so many years? Well, you know, there are so many things to consider.

"You see, the foreign experience gives one certainty because of the routine, and then the vast number of rôles you must learn abroad (in some places they give ninety or one hundred operas during a season, and I, myself, have had to sing thirty or forty in one year), makes the comparatively small répertoire of our American houses seem ridiculously easy. I was not nervous in my first appearance at the Metropolitan the other night."

more brilliant and spontaneous than the average foreign audience.

"I have sung in all of the large German cities, and in Vienna, but aside from the



Mr. Hinckley as Salomé

latter, where the audience jumped up and called my name and 'Bravo, bravo,' when I sang, the people are cold and unresponsive.



Mr. Hinckley's Golf Trophy

ive. Not that they are not pleased when a work goes well; they are simply undemonstrative. Then they do not dress so well and the lack of color in the house has its effect on artist and audience alike.

"I am very busy just now, for we are



ALLEN C. HINCKLEY AS "MARCEL"

rehearsing 'Tiefland' for four hours every day; I hope that it will please the public, though I am afraid that the simple story and the lack of show (it is a play of peasant life) will have a deterrent effect.

"Then, you know, I am spending a couple of hours a day at Italian; I believe that the future opera in America, at the present, at least, is the Italian.

"But, then," he remarked, whimsically, "the public would go almost anywhere, musically, that Caruso and Bonci would lead them!"

"German opera seems to be losing its grip here, probably because there are no great German tenors who can compare with the Italian singers, as far as natural beauty of voice is concerned."

"Do they engage American singers abroad

because, being little more than students, they are cheap, or because they like them?"

"Both, I should say. Of course, in beginning a career in Germany, one has to take a small salary, but the experience gained is well worth it. There are many young American singers abroad who ought to be appearing in our own opera houses, and I look for a constantly increasing number here each successive season."

Just then a large picture of a silver trophy cup caught my eye, and Hinckley, noticing my glance, remarked, "Yes, I won that playing golf in Germany, and with it the championship of that country. I'm almost as proud of that as I am of my singing in Bayreuth" and he laughed in a good hearty way as he opened the door and we started for the opera house.

On His Way to America

As I looked my surprise at this statement, Allen C. Hinckley, the young American basso, laughed a little, and then explained.

"I sang at Bayreuth last Summer, and one never gets an attack of 'nerves' after that ordeal. Mme. Cosima Wagner occupies a seat immediately in front of the stage and simply looks you through and through with those wonderful eyes of hers; with that Lisztian cast of countenance constantly in view one invariably feels the presence of a master mind.

"She dominates everything, and you unconsciously find yourself singing and acting just for her. The singer who does not become nervous in such a situation must have confidence, indeed. But Mme. Wagner was very kind to me, and I am to sing there next Summer," and he showed me some mementoes of his appearance and of Mme. Wagner.

"What do I think of the Metropolitan and the audience the other night? The house is acoustically the best I have ever sung in, and the audience a thousand times

KNEISELS IN BALTIMORE

Famous Quartet Plays for the Peabody Conservatory Students

BALTIMORE, Nov. 23.—The Kneisel Quartet received an enthusiastic reception at the Peabody Conservatory Friday afternoon. Franz Kneisel gave Bach's Chaconne for violin, without accompaniment, and was recalled four times. It was an unexpected treat which was highly enjoyed. The Quartet played Haydn's String Quartet in E Flat, Op. 33, No. 2, and D'Albert's Scherzo from String Quartet in E Flat, Op. 11. The final number, Schumann's Piano Quintet, Op. 44, with Harold Ran-

dolph at the piano, was brilliantly rendered.

A recital of unusual interest was given by the Peabody Conservatory students at the conservatory on Wednesday afternoon. The participants were students of Ernest Hutcheson. The pupils who played were Anne Hull, Edith Lewis Lauer, Edith Tyler Griffith, Paul Wells and Marie Hansen.

The Arion Singing Society celebrated its fifty-seventh anniversary with a concert at Germania Männerchor Hall on November 18. This was the first concert of the society under the direction of David S. Melamet, and was an artistic success. Two pupils of Mr. Melamet, Mrs. R. C. Shafter, soprano, and Christine M. Schutz, contral-

to, sang, displaying beautiful voices which have been well trained. The other soloists were Theodore Hemberger, violinist, and Charles J. Neu, tenor. Howard R. Thatcher was the accompanist.

The Harmonie Singing Society gave its first concert of the season on November 17. The director was John A. Klein. Besides the choral numbers there were many solos sung by Anita Heineck-Lloyd, soprano, and F. H. Weber, tenor; Harry Sokolove, a pupil of J. C. Van Hulsteyn, gave some acceptable violin solos. Clara Ascherfeld was the accompanist.

W. J. R.

Liza Lehmann directed a program of her compositions in London, a few days ago.

DORA BECKER PLAYS

Connecticut Teachers' Club Hears New York Violinist

NEW BRITAIN, CONN., Nov. 23.—Dora Becker, the New York violinist, played in New Britain on November 18, accompanied by Elise Pekschen, and under the auspices of the Teachers' Club. Her program, which contained the Mendelssohn concerto and the Rondo Capriccioso of Saint-Saëns, besides three groups of shorter pieces, was enthusiastically applauded, and the artist was recalled several times. She played with technical facility and with excellent tone and expression.

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DIPPEL'S INNINGS AT METROPOLITAN

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Second Night—Caruso's
Record

WEEK AT THE METROPOLITAN

Wednesday, Nov. 18.—"Die Walküre":
Mmes. Gadske, Fremstad, Homer; MM.
Schmedes, Feinhals, Hinckley.
Thursday, Nov. 19.—"Madama Butterfly":
Miles. Farrar, Fornia, Mapleson; MM.
Caruso, Scotti, Bada, Tecchi, Mühl-
mann, Paterna.
Friday, Nov. 20.—"La Traviata": Mmes.
Sembrich, Mattfeld, Niessen-Stone; MM.
Bonci, Amato, Paterna, Bégué.
Saturday, Nov. 21, Matinée.—"Tosca":
Mme. Eames; MM. Caruso, Scotti,
Ananian, Paterna. Evening.—"La Bo-
hème": Miles. Farrar, Sparkes; MM.
Quarti, Amato, Didur, Rossi, Ananian.
Monday, Nov. 23.—"Tiefland": Miles.
Destinn, Fornia, Mattfeld, Randa,
l'Huillier; MM. Schmedes, Feinhals,
Hinckley, Goritz, Reiss.
Wednesday, Nov. 25.—"Tosca."

Mr. Gatti-Casazza and his Italian com-
patriots, Verdi and Toscanini, having been
shown, precedence on the opening night of
the Metropolitan season, it remained for
Andreas Dippel to show what he and Alfred
Hertz and the German wing of the com-
pany could do with Wagner on the second
night, Wednesday of last week. "Die Wal-
küre" was the work chosen to effect the
entrée of three new Wagnerian singers,
Erik Schmedes, the Vienna tenor; Fritz
Feinhals, the Munich baritone, and Allen
C. Hinckley, the American basso, late of
Hamburg.

The work was presented in a manner
that reassured the neglected Wagnerites
as to the fate of their idol under the new
administration. Though the shabby stage
settings of the last régime have not been
replaced, there was improvement so marked
in other respects that the audience, in
gratitude, was willing to overlook the scenic
deficiencies. Notwithstanding the high level
of the performances, however, the audience
was Teutonically phlegmatic in showing its
appreciation, strikingly so as compared with
the turbulent jubulations on Italian nights.

Interest naturally centered in the three
newcomers. Mr. Schmedes presented a
striking figure as *Siegfried* and he sang
with dramatic significance, though the
voice itself was a disappointment. Mr.
Feinhals, as *Wotan*, disclosed a rich bar-
itone voice and a degree of histrionic abili-
ty that make him a welcome addition to
the company. Mr. Hinckley as *Runding*
justified the favorable reports that had pre-
ceded him from Europe; his voice is a
bass of great power and depth, finely reso-
nant and absolutely devoid of rough edges.
It is gratifying to see an American singer
so well qualified for the position he oc-
cupies. The personnel of the chorus of
Valkyries was new, too, and a spirited
chorus it proved to be. Among the inter-
preters of these eight daughters of *Wotan*
was Matja von Niessen-Stone, the well-
known concert singer, in whom the direct-
ors have an important acquisition.

On Thursday Geraldine Farrar made her
réentrée with her familiar impersonation of
Madama Butterfly, with Messrs. Caruso
and Scotti in their old parts as *Pinkerton*
and *Sharpless*, respectively. The rôle of
Suzuki, formerly sung by Louise Homer,
was assumed by Rita Fornia, who acquit-
ted herself commendably. On Friday Mar-
cella Sembrich and Alessandro Bonci were
scheduled to reappear in "La Traviata."
Mr. Bonci, however, had contracted bron-
chitis and his place was taken by Mr. Car-
uso. Mme. Sembrich sang and acted in a
manner that reawakened genuine regret
over her approaching retirement from the
American opera stage, which is to be co-
incident with the termination of her en-
gagement at the Metropolitan next Feb-
ruary. Mme. von Niessen-Stone as *Flora*
sang with engaging charm of voice and
style, making much of a small part.

"Tosca" on Saturday afternoon brought
back Emma Eames in fresh voice and good
spirits. With the exception that the prima
donna infused more fire into her impersona-
tion the performance was much the same
as those of last season. Mr. Caruso es-
tablished a new tenor record by singing
for the sixth time in eight days, but his
voice showed scarcely any signs of fatigue.
The evening's "La Bohème" at popular

prices, was an uneven performance that
gave many evidences of lack of sufficient
rehearsal. Miss Farrar was an effective
and affecting *Mimi*, and Leonora Sparkes
displayed a pretty voice as *Musette*, but the
quartet of Bohemians seemed decidedly un-
accustomed to one another. Ariodante
Guarti, one of the new tenors, made his
début as *Rodolfo*.

The premiere of "Tiefland" is reviewed in
another column.

PHILADELPHIA MUSIC NOW IN FULL SWING

Unusual Interest in the Art Since
Mr. Hammerstein's Operatic
Invasion

PHILADELPHIA, Nov. 23.—Philadelphia
has entered upon a new era musically,
and is hereafter to be considered one of
the leading cities of the world in the en-
couragement of the highest class perform-
ances. The opportunities offered last week
were enthusiastically supported. The pub-
lic mind was wholly engrossed in grand
opera, of a character that brought here the
best artists to open a season resplendent
with offerings of exceptional merit.

Alive to the interest of the citizens, the
newspapers gave their columns over un-
stintedly to glowing accounts of what was
taking place, and offered no criticisms dis-
couraging to the managements, that had
not misjudged the popular response to en-
tertainment of so uncommon an order.

Never before in the history of the old
Quaker City has such an aggregation of
grand opera stars graced her domain. Be-
sides five productions by two grand
opera organizations—Hammerstein's and
the Metropolitan Opera Companies—with
their superb singers, the city heard two of
the finest symphony orchestras in the world.
The feast began on Tuesday night with
Bizet's "Carmen," at the Philadelphia Op-
era House, and Puccini's "La Bohème" at
the Academy of Music. "La Bohème" was
the only grand opera performance for the
week at the old house, while at the new
house there were "Carmen" on Tuesday,
and three more after the opening night.
Thursday night brought an entirely new
opera to this city, Saint-Saëns's "Samson
and Delilah," to witness which Mr. Ham-
merstein invited six hundred ministers of
the Gospel. He had as his guests four
hundred divines, all of whom expressed de-
light and satisfaction with the production
from a moral standpoint.

By many it is thought that the im-
presario's intentions were to court the good
graces of the ministers against further ad-
verse criticism by them of "Salomé," the
opera he has scheduled for January. Many
of them have declared during the past few
weeks that this performance has a de-
moralizing influence and oppose its presen-
tation here.

The musical artists who filled engage-
ments here during the week were Tetraz-
zini, Labia, Caruso, Scotti, Sembrich, Dal-
morès, Sammarco, Emil Sauer, Zenatello,
Dufranne, Gerville-Réache; the great dan-
cers, Valery, and Isadora Duncan, and
the symphony conductors, Carl Pohlig,
Walter Damrosch, Cleofonte Campanini,
Giuseppe Sturani and Signor Spretino. The
week will long be remembered by the mu-
sic-loving public and fully dispelled the
suspicion that the city would not encourage
grand opera on an extensive scale.

The festivities were concluded Saturday
evening by the appearance of Sauer with
the Philadelphia Orchestra. The pianist
was greater by substantial audiences, who
enthusiased over his playing and he was
forced to respond to numerous curtain
calls. This week Ludwig Wüllner, the re-
nowned German song interpreter, is to read
"Das Hexenlied" (the Witch's Song), at
the orchestra's performances, while Con-
ductor Pohlig's musicians play Schilling's
impressive musical setting of the poem.
The second concert of the Baltimore se-
ries of the orchestra was given at the Lyric
this evening, followed by the second con-
cert of the Washington series at the New
National Theater.

Constantin von Sternberg played four
of his own recent compositions before the
Matinée Musical Club and its guests last
Thursday, adding a number of character-
istic Russian works by masters of the neo-
Russian school. S. E. E.

TETRAZZINI AGAIN A BRILLIANT "LUCIA"

Mariska-Aldrich Makes Début at
the Manhattan—Other
New Singers

WEEK AT THE MANHATTAN

Wednesday, Nov. 18.—"Lucia di Lammer-
moor": Mmes. Tetrazzini, Severina;
MM. Maccani, Polese, de Grazia, Mon-
tanari.
Friday, Nov. 20.—"Les Huguenots":
Mmes. Agostinelli, Zeppilli, Mariska-
Aldrich, Avezza, Egner, Severina;
MM. Zenatello, Sammarco, de Segurora,
Arimondi, Daddi, de Grazia.
Saturday, Nov. 21, Matinée.—"Samson et
Dalila": Mlle. Gerville-Réache; MM.
Dalmorès, Dufranne, Vieuille, Crabbé,
Malfatti. Evening.—"Thaïs": Mlle.
Garden, Trentini, Penzani; MM. Vallés,
Renaud, Vieuille.
Monday, Nov. 23.—"Les Huguenots."
Wednesday, Nov. 25.—"Samson et Dalila."

After a two nights' frolic as *Rosina* in
"The Barber of Seville," Luisa Tetrazzini
went back to *Lucia* on Wednesday of last
week, and once more the Manhattan re-
echoed with the uproar evoked by her melo-
diously mad ravings. She was at her very
best, which means that her coloratura was
of scintillating brilliancy and that the
natural beauty of her God-given voice rav-
ished the ears of her hearers.

The performance brought forward two
new additions to the company in Giuseppe
Taccani, a young tenor of twenty-seven
years, who sang *Edgardo*, and Giovanni
Polese, a baritone, who appeared as *Ashton*.
Mr. Taccani, who was obviously hampered
by nervousness, disclosed a voice of agree-
able quality, especially in the higher regis-
ter. Mr. Polese proved to be a singer
equipped with an excellent voice, which he
knows how to use. The audience gave him
a cordial welcome, pleased that in him Mr.
Hammerstein has added another good bar-
itone to his already strong male contingent.

Friday saw a revival of Meyerbeer's "Les
Huguenots," which, though it was sung dur-
ing the first season at this house, was
shelved last year. An imposing produc-
tion of this favorite of other days was
made, but, though the male rôles were well
cast and the choral forces of the company
were heard to fine advantage, it was not
one of the most satisfying of the Manhat-
tan's offerings. One of the outstanding
features of the performance, however, was
the début on any stage of Mme. Mariska-

Aldrich, the new American mezzo-soprano,
who as *Urbano* made an auspicious first
appearance. Extreme nervousness prevent-
ed her from doing herself justice, but on
Monday, when the work was repeated, this
had worn off and her warm, appealing,
admirably schooled voice was heard to fine
advantage. Here is a singer of rare prom-
ise, whose career will be followed with
keen interest.

RUBINSTEIN MUSIC AT KLEIN CONCERT

Program Given in Memory of the
Great Russian Composer at
Sunday Matinée

The eighth of Hermann Klein's popular
Sunday concerts was given in honor of
Anton Rubinstein and the first half of
the program was devoted to compositions
by him. These were two movements from
the string quartet in G Major, Op. 17,
"Der Asra," "Du bist wie eine Blume,"
"Thu nicht so spröde," the Barcarolle No.
4, the Valse Caprice, "Der Traum," "Der
Page" and "Es blinkt der Thau." The
remainder of the program was miscellane-
ous in character and was predominantly
modern.

The artists were Glenn Hall, Edith
Thompson, Gertrude Lonsdale, the English
contralto; Frederick Blair and the Schu-
bert Quartet. The Sinding Trio was played
by Edith Thompson, Davol Sanders and
Frederick Blair, of the Schubert Quar-
tet.

The Schubert Quartet played in a man-
ner that makes a second hearing of these
artists desirable. Their ensemble is good
and their ideas of interpretation excel-
lent. Gertrude Lonsdale, who made her
first appearance in America at this concert,
and Glenn Hall, who has just returned
from Europe, were given an enthusiastic
reception. Mr. Hall had to repeat two of
his songs, the "Freundliche Vision" of
Strauss, and the "Trinklied" of Wolff.

Cleveland Grand Opera Fails

CLEVELAND, O., Nov. 23.—The Cleveland
Hippodrome has closed its doors tempo-
rarily. The cause was the poor business
done by the company giving grand opera
during the last few weeks and the failure
to raise enough cash to complete the office
section of the big building, thus reducing
the income materially. There are many
rumors as to the selling or leasing of the
building, but no arrangement will interfere
with the dates booked at the Hippodrome
by the Pittsburgh Orchestra.

New York Symphony Concert

The usual Sunday afternoon concert of
the New York Symphony Orchestra in
Carnegie Hall presented a program of more
than ordinary interest, containing three in-
strumental movements from Berlioz's "Ro-
meo and Juliet" Symphony, an Elegie by
Fauré, the Variations Symphoniques of
Boellman, George Schumann's Variations
and Fugue on "A Jolly Theme," and
Dvorák's "Carnival" Overture.

The principal orchestral work was the
Berlioz Symphony, a work which, in spite
of its age (it is nearly seventy years
old), may well serve as a model to mod-
ern composers. The "Feast at the House
of Capulet" was played with brilliancy and
displayed the good qualities of the orches-
tra probably better than any other com-
position played so far this season.

The "Love Scene" was played with good
tone but a trifle too quietly, and the "Queen
Mab" Scherzo suffered from rhythmic in-
decision at the beginning. The Schumann
Variations open with excellent musical
promise, a promise which is not fulfilled as
the work progresses. The composition is
technically interesting from beginning to
end, but variations are of unequal value.
The program closed with a glittering per-
formance of the "Carnival" Overture by
Dvorák, a work which is always accept-
able to an audience; the finale was taken
at a tremendous tempo.

Alwin Schroeder, the 'cellist, appeared in
two interesting solos with orchestral ac-
companiment. He is a sterling artist, and
plays with a sincerity of utterance which
at once wins an audience. His tone was
large and incisive, and he had very little
difficulty in dominating the orchestra,
though the accompaniment was, at times,
a trifle too heavy. He was recalled many
times.



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AMERICAN SINGERS HEARD IN BERLIN

Vernon d'Arnalle, of Chicago, Rudolph Engberg and George Meader
Among Recent Recital-Givers—Another Appearance with the
Philharmonic Orchestra for Francis Macmillen

BERLIN, Nov. 16.—George Meader, the American tenor, formerly of Minneapolis, where he was a pupil of Schoen-René, gave his third and last song recital in Bechstein Hall. Mr. Meader has been especially successful in his three Berlin appearances.



VERNON D'ARNALLE

This Chicago Baritone, Who Has Sung at Several of the European Courts, Is Giving Recitals in Berlin

He sings German Lieder in an able manner and especially in Schumann displays a keen insight into the nature of the com-

positions. His voice is a lyric tenor with pronounced dramatic possibilities for the future. He is still a young man, having just entered the twenties, but he sings as one with much longer experience.

Ellison Van Hoose, the American concert and oratorio tenor, who has been engaged to sing with the Gewandhaus Orchestra, under Nikisch, in Leipsic, will have the tenor solos in Verdi's "Requiem," at one of the Gewandhaus concerts next month.

Rudolph Engberg, the baritone, had splendid success here last night with his "Liederabend" in Bechstein Hall. The program included a couple of old Italian songs, two by Schubert, two Loeve ballads and numbers by Brahms, Weingartner, Reger, Weckelin, Fauré, Whelpley and Chadwick. The "I Know a Hill," by Whelpley and Chadwick. "The Rose Leans Over the Pool" had the best reception of the American songs and was encored, the artist adding "The Nightingale Has a Lyre of Gold," by Whelpley.

Mr. Engberg received good press notices, the critics giving him credit for a well-trained, sympathetic voice used in an artistic and musicianly manner. Jason Moore did good work at the piano as accompanist. Mr. Engberg leaves Monday to fill engagements in London and the Provinces.

Louise Kirkby Lunn, the English contralto, last year of the Metropolitan, gave a song recital in the Sing Akademie on Thursday. Her program comprised Italian, French and German songs from Gluck, Brahms, Grieg, Strauss, Schubert, Debussy and Weckerlin. She naturally drew a representative American and British audience and was obliged to give encores after most of her groups. Percy Pitt acted as her accompanist.

Nora Drewitt, the English pianist, played several of Francis Hendriks's "Poetic Tone Pictures" at her Berlin recital this week. Hendriks is a Denver boy and is making great strides in the field of composition.



DIRECTORS OF THE KLINDEITH-SCHARWENKA CONSERVATORY

Reading from Left to Right: Robert Robitschek, Teacher of Composition and Well Known as a Conductor; Philipp Scharwenka, Teacher of Piano Playing and Composition; Xaver Scharwenka, the Well-Known Pianist and Teacher. They Are the Directors of the Berlin School of Music, Established by Karl Klindworth

Putnam Griswold, the American basso at the Berlin Royal Opera, was the soloist with Nikisch at last week's Gewandhaus Concert in Leipsic. He had a big success receiving eight recalls after his aria, "Flore und Blancheur," by Wilhelm Stenhammer. He also sang a group of Wolf songs.

Vernon d'Arnalle, the Chicago baritone, is booked for two song recitals in Bechstein Hall. The first one occurred last Friday evening, at which he sang a Schubert, Schumann, Franz and Brahms program. The accompanist was Edward Behm.

Mr. d'Arnalle has been abroad several years, concertizing in the leading European music centers. In October he was soloist at the Richard Strauss Festival in Wiesbaden and the same month appeared

with Camille Saint-Saëns in a joint concert in Belfort. He is engaged for a Cologne concert in Paris. Other immediate engagements are with orchestras or in recital in Munich, Vienna, Dresden, Leipsic, Hanover and other places.

Last year Mr. d'Arnalle was invited to appear at the Prussian court, where he sang for the Kaiser, who personally selected and arranged the program, and expressed great pleasure and interest in Mr. d'Arnalle's singing. The artist also had the privilege of singing for Queen Margherita of Italy. His second *Lieder* evening here will be given on December 8.

Francis Macmillen, the American violinist, plays with the Philharmonic orchestra in the Sing Akademie next Sunday.

J. M.

MUSIC IN COLORADO SPRINGS

Mauder's Thanksgiving Cantata on This Week's Program

COLORADO SPRINGS, COL., Nov. 20.—Clarence D. Sears, organist and choirmaster of Grace Episcopal Church, will give Mauder's "Song of Thanksgiving" next Tuesday with a greatly augmented choir assisted by a string orchestra. The soloists on this occasion will be Mrs. John Speed Tucker, soprano; Mrs. George M. Perry, contralto; Vernon G. Clark, and Morgan O. Jones, tenors; and Mr. Ralston, basso. This is the first in a series of well-known cantatas which Mr. Sears will produce during the season.

Edna A. Howard, a singer and teacher of wide experience, has opened a studio on Wood avenue, and will soon be heard in a recital. Miss Howard has charge of the music at Miss Henry's private school.

Two prominent vocalists and teachers of this city, Virginia Grey Estill and Mrs. Hermon A. Hamilton, after extended Eastern visits, returned to their field of activities last week.

The following soloists are announced for the second Musical Club concert to be given next Monday: Mrs. Vickory, dramatic soprano; Viola Paulus, contralto; Mrs. G. M. Howe, violinist; Mrs. Bert Davis, organist; Vernon G. Clark, tenor; Edward D. Hale, pianist. W. S.

New York Tenor in Staunton

STAUNTON, VA., Nov. 23.—William Augustus Benjamin, tenor of New York, assisted by W. R. Schmidt, pianist; Elizabeth Bennett Large, reader, and Mattie Shreckhise, accompanist, appeared in a song recital here on November 20. Both Mr. Benjamin, who has sung here before, and the assisting artists were well received by the large audience.

BLOOMFIELD-ZEISLER PLAYS

Big Audience Grooms American Pianist at Milwaukee Concert

MILWAUKEE, WIS., Nov. 23.—Fannie Bloomfield-Zeisler, who appeared in Milwaukee on November 19 under the auspices of the Milwaukee Liederkrantz, maintained the excellent criticisms which she has received in the East and at various points in the West. Mrs. Zeisler is well known in Milwaukee and the packed audience which greeted her was a compliment to the regard in which she is held in the Wisconsin city.

Some minor changes had been made in the program. Among other things she played a new composition by Schuett which the composer dedicated to Mrs. Zeisler. The program was an exceedingly interesting one, and each selection brought forth rounds of applause.

The Milwaukee Liederkrantz sang several numbers under the direction of Dr. L. G. Sturm. M. N. S.

Henrietta Miner in New Jersey

Henrietta H. Miner, the contralto, who since her return from Paris has distinguished herself on the concert stage, in New York and other Eastern cities, as well as Chicago and the West, has charge of the vocal department of the Centenary Collegiate Institute at Hackettstown, N. J., this season. Since she assumed charge the number of pupils has notably increased.

Mary Angell Uses the Mason & Hamlin

In the last issue of MUSICAL AMERICA, in a report of the concert given in Chicago under the auspices of the Service Club, at which Mary Angell, the pianist, and George Hamlin, the tenor, were the soloists, it should have been stated that Miss Angell used the Mason & Hamlin concert-grand instead of the instrument quoted in the report.

The success of the Mason & Hamlin piano in the concert field the last few seasons, where it has been used by such distinguished artists as Harold Bauer and Ossip Gabrilowitsch, has been marked, and proves that this time-honored house maintains the international reputation it won years ago.

CLARA de RICAUD THE ART OF SINGING

A GREAT ARTIST'S OPINION: Madame Langendorff, the great contralto of the Metropolitan Opera, New York, and the Royal Operas of Berlin and Vienna, says:

MAY 1st, 1908.
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CINCINNATI "POP" SEASON OPENS

Hermann Bellstedt Directs First
of Concerts in Sunday
Series

CINCINNATI, Nov. 23.—Yesterday marked the opening of the series of "Pop" concerts to be given in Music Hall under the direction of Hermann Bellstedt, the well-known Cincinnati musician. Mr. Bellstedt has arranged a series of excellent popular programs, and it is expected these concerts will be well attended.

On Thursday evening at the Auditorium of the Cincinnati Conservatory of Music Helen May Curtis, of the Conservatory Faculty, gave an evening of musical readings, assisted by Signor Tirindelli, violinist, and Malton Boyce, organist. Theodor Bohlmann's recent illustrated lecture on "The Old English School of Composers for Piano" was greatly enjoyed by a select audience, composed largely of members of the senior class in whose honor the lecture was given.

Signor Giacinto Gorno gave a delightful recital at his studio Thursday evening—his program being made up of excerpts from three Italian operas, one from Verdi's "Il Lacerato Spirito," the apostrophe to the coat, from Puccini's "La Bohème," and the arioso of "Tonio" from "I Pagliacci," besides a group of German songs and some modern Italian numbers. He was assisted by Emil Wiegand, violinist, and Romeo Gorno, pianist.

Clara Baur, of the Cincinnati Conservatory, recently presented her pupil, Marion Belle Blockson, in a delightful program. Miss Blockson was assisted by Miss Norton, violinist.

At the initial concert of the Music Department of the Cincinnati Woman's Club, which was given in the club rooms Friday, the soloists were: Mary Conrey, soprano; Georgetta Ern, violinist, and Mrs. Martha Wilson Hersh, contralto. Mrs. S. J. Waterman and Mrs. Emma Brand Lewis gave several interesting two-piano numbers.

The program for the first of the series of College of Music Chorus and Orchestra concerts in Music Hall, Tuesday evening, November 24, is replete with interesting works, whose performances should delight music lovers. Since the establishment of these concerts three years ago the college has made every effort to increase the at-

Mlle. Chénal has succeeded to Mary Garden's rôle in Erlanger's "Aphrodite" at the Opéra Comique, Paris.

The San Carlo in Naples will open on December 5 with "Götterdämmerung."

Raoul Pugno, the pianist, played at the Société de Zoologie's concert in Antwerp.

CONCERT ANNOUNCEMENTS

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tractiveness of each succeeding program, and to present one or more novelties upon each occasion. In the concert of to-morrow evening the Weber E Flat Major Concerto will be given its American première. In this number Helen Sebel, a remarkably talented young pianist, will be the soloist. Another of the principal soloists will be Katharine Hall, soprano, who will sing an important aria from the opera, "Marriage of Figaro." Henry Grodsky, baritone, will make his debut as a soloist with the orchestra in a difficult aria by Massenet.

F. E. E.

BOSTON'S SALVOS FOR
DR. WÜLLNER'S ART

Symphony Hall's Decorum Thrown to the Winds—Hess Soloist with Orchestra

BOSTON, Nov. 23.—The Symphony program for Saturday was as follows: Sibelius, "Varsang" (Spring Song), and "Finlandia"; Max Bruch, Concerto No. 3, for violin, soloist, Mr. Willy Hess, concertmaster of the orchestra; Beethoven, Symphony No. 7.

Much has been said about the Finlandia, which evidently produces the same effect in Finland that the Marseillaise does in France, or the "1812 Overture" in Russia. The orchestration is in fact reminiscent of Tchaikowsky. The work has great rhythmic verve and is replete with ardent nationalism. The "Spring Song" rivals Puccini in extravagant lyricism. Both works are absolutely devoid of polyphonic interest or ideas, almost to the point of being bald and old-fashioned.

The Third Bruch Concerto, which is longer and bigger in design than the G Minor, was played by Mr. Hess with a wonderful tone. Such soloists are often more important than the composers whose works they play with such remarkable virtuosity. Concertos ought to be composed only by the greatest geniuses; where intrinsic musical interest flags, the best efforts of a great virtuoso cannot save the day. The

"Isadora Duncan" Symphony, by Beethoven, after the Bruch, came like a draught of the bubbling waters of life after the "dull opiate" of the poet. One is speechless before the eternal pith and marrow of such a work. Mr. Fiedler was splendidly adequate to the occasion.

The coming of Dr. Ludwig Wüllner is an event of the utmost significance in relation to the question of the modern song, a question which has already been raised in this column. Dr. Wüllner is not merely another man in the song field—he is an epoch maker—the creator of a type. If it is true that men create circumstance, it is also true that circumstances create men, and the need of an epoch brings forth the man who can satisfy it. Modern song has become the repository and the manifestation of so great a mass and so rare a quality of genius, that it has at last demanded a special interpreter possessing the necessary capacities, who should concentrate his faculties upon the task to the exclusion of everything else. Such a volume and variety of intellect and emotion has been poured into the song form, that it has required a special man with this special ambition to bring it forth again into life. In short Dr. Wüllner is the living interpretative embodiment of the genius which, from Schubert to Strauss and Wolf, has created the modern song.

People do not have so much to say about Dr. Wüllner's voice as about his singing. It is interpretation, first and last, that is his stronghold. What the poet meant, what the composer meant, he places before you with incredible vividness. Singers who can fall back on a mere luscious vocal quality have nothing to drive them to become great masters of interpretation. When Wagner's "Wieland the Smith" was lamed so that he could not walk, he persisted until he forged himself wings and flew away. And it is quite possible that it is to Dr. Wüllner's limitations of mere vocal quality that he owes his persistence in interpretative development.

At all events he is the man for whom modern composers of songs have been waiting, and he is the justification of the modern song—that new art form which cannot be judged from the standpoint of musical form alone, but only from musical form in its relation to the form and sense of the poem. Dr. Wüllner is not to be followed by the hearing alone, but by the thoughtful hearing. It is absolutely necessary to know the language in which he sings (his enunciation is a marvel), or to be perfectly familiar with the poem in translation, line by line. One who does not go thus prepared, does not hear Dr. Wüllner.

I heard him ten years ago in Berlin, and remarkable as he was then, his development since has been extraordinary. On Monday afternoon, November 16, he gave the following program at Jordan Hall:

Schubert—"Der Wanderer," "Du Liebst Mich Nicht," "Der Doppelgänger," "Erk König," "Die Taubenpost," "Die Forelle," "Alinde," "Eifersucht und Stolz," "Das Lied im Grünen," "Der Musensohn." Brahms—"Auf dem Kirchhofe," "Verrat." Hugo Wolf—"Fussreise," "Der Gärtner." Richard Strauss—"Das Lied des Steinklopfers," "Cécilie." Schumann—"Mit Myrthen und Rosen," "Der Soldat," "Waldeggespräch," "Die Beiden Grenadiere."

I wrote last week that the third movement of the Tchaikowsky "Pathetic" Symphony roused its hearers to the highest pitch of enthusiasm of a Boston audience. I should have said symphony audience, for a symphony audience must preserve a certain decorum not imperative with other audiences. The most uproarious musical jokes of Beethoven seldom bring a smile to the occupants of the symphony seats. After Dr. Wüllner's first song, "Der Wanderer," the enthusiastic appreciation of his audience was spontaneous, and the applause was prolonged to a most unusual degree. But after Strauss's "Cécilie" the audience fairly yelled, and "bravos"—so strange to Boston—filled the air. Seldom does any concert witness such a scene of enthusiasm as was presented here, and again at the end of the program, when the "Cécilie" was repeated. To hear Dr. Wüllner is to receive an education in the scope and possibility of the modern song. The audience was most distinguished.

On Tuesday afternoon, November 17, the concert of French theatrical and romantic

music under the leadership of Albert Debuchy took place. Mme. Calvé was the soloist, and sang with dramatic fervor the "Sapho" stances by Gounod, but made less impression with the aria from Bizet's "Les Pêcheurs de Perles." The encore from "Carmen" was naturally sung *con amore*, and gave one the usual thrills. Of the orchestral works performed, the Overture to Reyer's "Sigurd" was perhaps the most impressive, although Mottl's orchestration of Charbrier's "Bourrée Fantastique" was extremely effective, though requiring a more incisive rendering. The suite from Bruneau's "L'Attaque du Moulin" was at times colorful, but on the whole rather stupid.

ARTHUR FARWELL.

Annie Louise David in the West

Annie Louise David, harpist, and Mr. David, of New York, gave a program at the University Club, Brooklyn, on November 10, and a private musical on November 12, with the assistance of William G. Hammond, organist and composer, and Charles Hammond, bass. On November 13 Mrs. David played at a recital in the church of which Carl G. Schmidt is organist. The engagements for the rest of the month are Dunkirk, N. Y., November 19; Columbus, Ohio, November 21; Portsmouth, Ohio, November 23, with Louise Ormsby, soprano; Conneaut, Ohio, November 24. On Thanksgiving Day Mrs. David played at the residence of Mrs. Williams Sprague in New York. The months of December and January are also well filled with concert engagements.

Gaelic Chorus Sings in Carnegie

The chorus organized by the Gaelic Society of New York for the production of Irish music exclusively made its first public appearance in Carnegie Hall on November 22 at a meeting of the society. Victor Herbert's adaptation of "God Save Ireland" to Petrie's "Bride, I'm Not Jestin'" was sung. William Ludwig and Edward O'Mahoney sang solos in Irish and in English. Many noted men of Irish descent were present.

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ADELA



Dear MUSICAL AMERICA:

The opinion with regard to the first two weeks of opera may be summed up by saying that large and enthusiastic audiences greeted the performances at both houses; that the opening of the Metropolitan proved to be a notable society event; that at this house considerable improvement was shown in the orchestra, chorus, and *mise-en-scene*, but that from a musical standpoint, Oscar Hammerstein, with his production of "Samson et Delilah," distinctly carried off the honors.

Toscanini, the new conductor at the Metropolitan, is magnificently equipped for his work, and so he carried through the opening performance of "Aida" with great éclat, though it was open to criticism because it was distinguished for "vociferousness." Frankly, so far as the singing was concerned, it could not be compared with some of the performances of "Aida" which have been heard in this city, and in one of which the great Campanini, now dead, was the *Rhadames*.

The lack of support given to the first Wagnerian performance at the Metropolitan—"Die Walküre"—necessitated, so it is said, the giving out of a great deal of paper, which would go far to show that from the opera-goer's standpoint the Wagner operas no longer hold their own with the works of the newer composers, and even with some of those of the older ones.

If the box-office makes this report, the management at the Metropolitan must not be blamed if the proportion of Wagner's works to be given this season will not be as large as the German element might desire. As the Metropolitan Opera House is, indeed, supported principally by our wealthy society people, and as our wealthy society people undeniably prefer the works of the French and Italian school, a pressure would be brought upon the management which it would be difficult to resist.

This, I think, is the true reason why Italian opera had the lead for the first week at the Metropolitan, though one of our leading daily paper critics puts the case thus:

"It was to be expected that with opera Milanese at the Metropolitan principal stress would be laid on the Italian repertoire. But is it not laying undue stress on the Italian repertoire for five operas out of six during the first week to be Italian, and three of these by a single composer? It should be remembered also that the great publishing house of Ricordi is also Milanese, and perhaps aims to control matters operatic in New York as in Milan."

While, as I have said, the operas given at the Metropolitan so far show a marked improvement in the way of chorus, orchestra and *mise-en-scene*, and while some of the new arrangements in the auditorium are excellent, there can be no denial of the fact that we have had greater singers than those whom Messrs. Dippel and Gatti-Casazza are giving us. Their principal reliance is upon the old singers, of whom Caruso is not in his best voice, Mme. Sembrich and Mme. Eames have just announced their retirement, while some of the newcomers, though probably able to give satisfaction, will certainly not set the musical Thames on fire.

Mme. Gadske, who appeared as Brünnhilde in "Die Walküre," is a fine dramatic

singer, but as her voice showed distinct signs of wear several years ago, she is scarcely able to make us forget her predecessors in this great rôle.

Mark my words—before we are through with the season we shall find that so far as the Metropolitan is concerned, there will be some notable performances; we shall find that the improvement under the new management will be in the way of the ensemble, but that vocally the performances, in the way of the principal artists, will not reach the standard of former years—a standard set by Abbey, by Grau and even by Conried, in his first term.

In the case of the Manhattan, as the season progresses Mr. Hammerstein, with his wonderful resourcefulness, will give us a number of new works—he has already announced "Le Jongleur," and Richard Strauss's "Elektra"—will introduce to us some new singers who will be very successful, and when we think that he is fighting single-handed a great aggregation of wealth and power, the high standard of his performances should be all the more appreciated.

Mr. Gatti-Casazza, of the Metropolitan, has played a trump card by proposing to the Board of Directors a plan for the encouragement of American composers. As is known, the Metropolitan will produce Frederick S. Converse's opera, "The Pipe of Desire," in English this season.

Mr. Gatti-Casazza's plan is to offer a prize for the best grand opera written by a composer born in this country, the amount of the prize to be determined later, the successful composition to be performed at the Metropolitan Opera House; the composer, of course, to receive a royalty for each performance. The prize is to be awarded by a jury composed of eminent musical and literary authorities to be selected by the Board of Directors.

In this connection I may say that Mr. Gatti-Casazza has been doing his work in a quiet and unostentatious way. After his arrival in this country he kept in the background, evidently sought no press notoriety, and so has won the good opinion of all.

Mr. Hammerstein may claim, however, that he is ahead of Mr. Gatti-Casazza in this kindly effort to encourage American composers, for Mr. Hammerstein has already contracted with Victor Herbert for a grand opera in English which is nearing completion, and the libretto for which is being written by a New York lawyer.

The scene is to be laid in the Barbadoes. The plot hangs on the efforts of a scoundrel to rob a young woman of her estate, in which he is foiled, of course, by the hero.

Personally, I hope that Mr. Herbert's opera may prove a tremendous success. My only fear is that the lighter work which he has been doing for some time, in such productions as "Mlle. Modiste," and others, will scarcely prepare him for such a very serious matter as a grand opera, by which, of course, his reputation must either stand or fall.

Grand opera means hard work and time, and with the multifarious duties which Mr. Herbert performs, as orchestra leader, concert-giver, as composer, and the large interests he already has in the musical field it will be a pretty difficult task for him to secure the leisure and freedom from care which should be his to let us hear him at his best.

André Messager and Louis Broussin, the new managers of the Opera in Paris, who have already suppressed the *claque*—that is, the people hired to applaud at certain portions of the performance—have just issued a new order which will be certainly appreciated by many opera-goers.

It is to the effect of forbidding artists to acknowledge applause except at the end of an act. According to this new order a singer who has just expired, in melody, will no longer be allowed to rise from the stage and bow his or her thanks for the enthusiasm.

It certainly destroys the illusion and the pleasure of an audience to have a singer suddenly rise from the dead, and bow an acknowledgment. These customs date from the olden days, when opera houses were not constructed as they are today; when there was no such attempt at realism—when, indeed, in Italy, it was customary for members of the aristocracy and distinguished patrons to sit on the stage during the performance.

A Philadelphia correspondent finds fault

with my criticism of Isadora Duncan's dancing, when with the co-operation of Walter Damrosch and the New York Symphony Orchestra, she recently appeared in New York.

I did not desire in any way to detract from the charm, the grace and poetic beauty of Miss Duncan's performance. What I wanted to do was to enter a very kindly and mild protest against the introduction of this kind of dancing as an adjunct to such music as Beethoven's Seventh Symphony and Gluck's "Iphigenie en Aulide."

While classical dancing can be made very attractive for twenty minutes or so, when it comes to sitting out a performance of two hours and a half of it, with a single performer, it is apt to become a little wearisome. But there are other reasons.

In the first place, if Miss Duncan is to give us the dancing of the old Greeks—of those old peoples—she must be less poetic and very much more sensuous. For all the old-time dancing was a direct appeal to the passions, as those know who have studied the lives of the old peoples. All through the East, even to-day, dancing is simply posturing, with one purpose, an appeal to passion. It is not "dancing" as we understand it. This appeal to passion, which was considered entirely proper and legitimate in its day, was at the base of all the dancing in the temples of ancient Rome and Greece, in Egypt and in Assyria, and if it is to be really historically correctly revived, I do not think it would add to the culture of the people, nor be an elevating influence.

Certainly, to give it in conjunction with the works of the great composers, is to raise a question of taste as well as of legitimacy, which would no doubt cause a large difference of opinion, to say the least.

I notice that the old story about Rubinstein is again going the rounds, to the effect that a beautiful young woman once asked the distinguished pianist and composer whether he would advise her to continue her musical studies. It seems that after an indifferent performance, this sweet little lady timidly said to Rubinstein:

"What shall I do?"

"Marry," he promptly replied.

But there is a better story on the same line which is told about the veteran teacher, Leschetizky, who, you remember, was the musical father of that most distinguished and talented artist, Fannie Bloomfield-Zeiser:

He, not long ago, had a very beautiful pupil, who was only fairly endowed with such gifts as are necessary to make a great success, in these days of pianism, gone crazy. When she asked Leschetizky what she was to do, he promptly replied:

"Marry!"

And when she said: "Marry whom?"

"Why, marry me!" said Leschetizky.

And the lady is now Mme. Leschetizky!

Yours,

MEPHISTO.

A Defense of Miss Duncan's Art

PHILADELPHIA, Nov. 20, 1908.

DEAR MEPHISTO: For the first time in two years I want to quarrel with you. Although my copy of MUSICAL AMERICA came on the regular day, I did not have time to read it until this morning, when my attention was called to your opinion of Isadora Duncan. I am fresh from the concert which the New York Symphony Orchestra gave here in Philadelphia last night. You know that

"the cold, gray dawn of the morning after" is very effectual in bringing us to earth after the soarings during the enchanted hours of the night before. But I am still in an ethereal state, held captive by this woman, whose simplicity and lack of artificiality are more than half of her charm. To me the movements of her body, together with the music of which she seems saturated, come as near being the perfection of art as we, of this commercial twentieth century, can hope to attain.

I admit that she has not reached the perfection of her art required to sympathetically interpret all the movements of a symphony, and that she is best in the purely dance music. However, this perfection will come in time.

I do not agree with you that the "romping" of to-day expresses what the dance should—abandon and grace. It expresses the nervous strenuousness of American life of to-day. I grant you that we may see more grace in the dancing or street urchins than in many of our dance halls and ball rooms. Sincerely yours,

PHILADELPHIA MUSICAL AMERICA READER.

M. Musin Makes a Correction

NEW YORK, Nov. 21, 1908.

To the Editor of MUSICAL AMERICA:

Will you be so kind as to correct a misstatement which appeared in your paper of November 21 (on page 4) which says: "M. Musin is with us again, after an absence of five years, and has connected himself with a leading musical school," etc., etc.

I wish to say that I have connected myself with no school in this city or in the United States. I have my own classes of pupils at No. 52 East Twenty-first street, and also at the studio, No. 810 Carnegie Hall, which I conduct upon the system of the Royal Conservatories of Belgium. Yours very truly,

OVIDE MUSIN.

Wagner Program at Metropolitan

The first Sunday evening concert of the present season of the Metropolitan Opera House was devoted to excerpts from "Lohengrin," "Tannhäuser," "Die Walküre," "Tristan," and "Die Meistersinger." As a final number the chorus "In Eva's Praise," the ballet music, the procession of the mastersingers and the "Prize Song" from the last-named opera, were given. The chorus, which consisted of 250 voices, was good, especially the male section. The artists who appeared were Riccardo Martin, who was recalled a number of times; Leonora Sparkes, Herbert Witherspoon and Felice Kaschowska. The audience was large and was evidently interested in the Wagnerian program. Mr. Hertz conducted.

Woman Composer at Work on Symphony

ORANGE, N. J., Nov. 23.—Clara Korn, the talented composer of Orange, N. J., recently appeared before the Woman's Club of Orange in some of her own compositions. Mrs. Korn, who is vice-president of the Ensemble Musical Club, has composed many songs and piano pieces and is now at work on a symphony in C Minor, which is to be quite novel in form. Mrs. Korn frequently appears in concert.

A recent number of *Die Musik*, published in Berlin, contained two hitherto unpublished polonaises by Chopin, one written when the composer was nine years old, the other dating from his more mature years.

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DR. WUELLNER'S RECITAL.

A singer of German songs of whom the music lovers will desire an intimate acquaintance and long association is Dr. Ludwig Wuellner, who gave his first recital in Mendelssohn Hall yesterday afternoon. Here we have that rare phenomenon in music, a distinct and strongly marked individuality. An artist who compels admiration; who lifts intellectuality in interpretation to a plane that only the few seem to think essential, but all appreciate with genuine amazement and delight when confronted by it. Who blends poetical diction and musical utterance so perfectly that one wonders how so many singers can keep them asunder and yet give pleasure to their hearers. Who uses a voice which has nothing in its merely sensuous quality to give delight as a medium for conveying the thought of the poet and the sentiment of the composer with a singleness of eloquence which makes the separate creators absolutely complementary of each other. An antique rhapsode in the modern world. He sang ten songs by Schubert yesterday, most of them familiar, but in them all there was not a phrase which sounded hackneyed or trite.—H. E. K., New York Tribune, Nov. 15, 1908.

DR. WUELLNER IMPRESSIVE AT HIS AMERICAN DEBUT.

Of commanding height, with rugged, deeply lined features—a fine emotional mask—Dr. Ludwig Wuellner, a well-known German song interpreter, deeply impressed his first American audience yesterday afternoon in Mendelssohn Hall. His recitals abroad always command attention, and it seemed that his standing at home had preceded him here, for the hall yesterday was crowded, and before the afternoon had concluded the audience was literally on its feet shouting bravos at the singer until he had to how his thanks numberless times and finally grant an encore.

He makes his face reflect the meaning of the text, and he suggests gestures rather than indulges in them. But he frames his interpretations with such intensity that the incidents are called vividly to life in the minds' eye, and his climaxes cause the pulse to throb in sympathetic excitement. He sacrifices all beauty of tone for the sake of the meaning of the word, and his diction is admirable, every word being clearly heard and yet not exaggerated in pronunciation.

His accompaniments were played by Mr. Coenraad V. Bos, they being marvels of sympathy and expressiveness, and the accompanist was compelled to acknowledge the applause. It was an unusual song recital. At times the singer seemed to lose himself in the emotional fervor of his work.—New York Herald, Nov. 15, 1908.

DR. WUELLNER'S ASTONISHING ART.

If any one not knowing what was going on at Mendelssohn Hall on Saturday afternoon had approached the auditorium just after Dr. Ludwig Wuellner had finished one of his songs, he would have felt sure that Caruso or some other operatic idol must have been singing, so demonstrative and persistent was the applause.

Dr. Wuellner has a repertory of seven hundred songs. He sang at 119 recitals throughout Europe last season. His last two Berlin recitals were heard by three thousand persons. His American success will doubtless be equally great when once the public finds out what a magician he is. He affects audiences like a great revivalist, like an orator appealing to patriotic sentiment. His last number on Saturday was Schumann's "Two Grenadiers," a song which has often sufficed in itself to fill the Metropolitan on a Sunday night when Plancon sang it. Plancon is a great singer, with a voice of beauty as well as dramatic power; yet he never sang the "Marsellaise" with quite such fervor and thrilling effect as Dr. Wuellner.—New York Evening Post, Nov. 17, 1908.

ARTISTIC RECITAL BY DR LUDWIG WUELLNER.

Singer's Work Wins the Sympathy and Favor of His Audience in Mendelssohn Hall.

Dr. Ludwig Wuellner, a singer of whom the public is destined to hear more, made his first appearance yesterday afternoon in Mendelssohn Hall in a concert under the direction of M. H. Hanson.

The natural poetry of this singer's disposition, the admirable style of his platform bearing, his clear enunciation, his fervid feeling, even if now and then it was touched with melodrama, assured him the friendship of his large audience, a friendship which was long and loudly expressed at every pause in the program.

The concert was attended by many well known in the musical world and will go on record as a recital for once touched with artistic spirit and directed by artistic purpose.—Morning Telegraph, Nov. 15, 1908.

DR. WUELLNER'S RECITAL.

A Remarkable Performance of German Songs at Mendelssohn Hall.

What is so remarkable and so deeply impressive in his singing is his interpretation of the mood, the essential character and the inner spirit of the songs he sings. Most rarely is a singer found who identifies himself so completely with divers expression in songs, or who has so wide a range and so deep a sympathy. Dr. Wuellner's interpretations are the product of a keen and penetrating intelligence, fired by a deep and truly musical feeling.

It is one of the noteworthy facts in the natural history of singing that these things are so rarely united with a remarkably fine or exceptionally beautiful voice. Dr. Wuellner's intellectual quality is at once evident in his countenance, which has the mobility and facial play of an actor of unusual parts—and Dr. Wuellner was an actor after he gained his doctor's degree in philosophy and had been three years a teacher. His manner

DR. LUDWIG

COENRAAD V.

WÜLLNER-BOS

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DR. LUDWIG WUELLNER



COENRAAD V. BOS

in singing has a strong touch of the dramatic, and he freely uses it to enhance and enforce the effects he is making; yet not in a manner or to a degree that is distasteful upon the concert stage.

The applause that Dr. Wuellner received was of a sort that ought to have convinced him of the deep impression he made. After the program was completed he repeated the "Caecilia" of Strauss.

More than a word ought to be said of the accompanist, Mr. Coenraad V. Bos, whose support of Dr. Wuellner's singing had a value more than that of an accompaniment. He made his playing an integral part of each song, and it was proper that the singer made him share in much of the applause that was so liberally expended.—New York Times, Nov. 15, 1908.

MAGNETISM ONE OF HIS ASSETS.

Delight of Audience Comes Plainly from Hearts and is Shown in Much Applause.

A large audience of critical music lovers listened yesterday afternoon in rapt attention to the singing of Dr. Ludwig Wuellner, who made his first appearance in America; and whenever the pauses between his songs lifted the veil of enchantment that his extraordinary art wove about the senses, the crowd broke forth in applause such as seldom has been heard in Mendelssohn Hall. At times the turmoil of handclapping and shouting reminded one of Caruso nights in the Metropolitan. But this was not applause that came from sensational excitement; it was the kind of approval that springs straight from the heart.

Dr. Wuellner is a striking figure. Once seen he cannot be forgotten. Tall, slender, strong, his smooth-shaven face surmounted by fluffy hair of a sandy-blond color, he presents in his dark frock coat a picture that would attract attention anywhere. His oldish-young face in itself is unusual. It is the face of an actor, a preacher or an orator. It is not beautiful; the mouth is too large, the chin perhaps too heavy, but the face is decidedly attractive. In fact, Dr. Wuellner exerts a strangely magnetic effect when he turns eyes, previously kept half closed, full upon his auditors with an expression of terrible intensity.

What shall we say of Dr. Wuellner as a singer? The plain truth that he is one of the most wonderful interpreters of the German lieder ever heard in this city. "But," asks the skeptic, "how can he be that if he has no voice, as reports from abroad have led us to believe?" Well, the reports from abroad were exaggerated, which perhaps was fortunate for Wuellner. His voice has little sensuous beauty, unless it be in his deep

register, but if it is dry in timbre it is never disagreeable to the ear, and it has an extraordinary range.

Dr. Wuellner is a great artist. There will be further opportunities to discuss the excellent piano accompaniments by Coenraad V. Bos.—New York Press, Nov. 15, 1908.

DR. WUELLNER'S RECITAL A RARE MUSICAL EVENT.

The vocal recital in Jordan Hall yesterday afternoon was a musical event of much more than usual merit; and it was an occasion to be marked with a white stone, a most important feature of the musical season. We need to cleanse our hearts and our ears occasionally with the pure school of the best German "Lieder." It is a school of music that is as different from the general concert vocalism as a violet is different from a rose.

It was in the third group that Dr. Wuellner reached his noblest effects. Brahms's two songs were in every way superb, and Hugo Wolf's were delicate and subtle. "The Stone-breaker's Song" by Strauss was tremendously effective, and the breadth and loftiness of "Caecilia" cannot be described in type. Recall followed recall and the public was throughout wildly enthusiastic. Dr. Wuellner declined all encores until the end of the program, when he gave a Richard Strauss appendix. In speaking of this remarkable recital, we must not forget how much the accompaniment means with Schumann, Schubert, Wolf or Strauss. Mr. Coenraad V. Bos was at the piano, and he gave the galloping rhythm of "The Erlking," the limping gait of the pair of veterans in "The Two Grenadiers," the virile power of "The Stone-breaker," the elusiveness of "The Trout," and many other subtle touches and graphic effects with full comprehension of their meaning. The accompanist is too often treated as the Cinderella of Music, therefore it is pleasant to speak of the merit of an artist who is in the background of the picture.

The audience, too, showed itself more acquainted with the music than is usual in a concert public. Not only was there rapt attention, but at the end of "The Two Grenadiers," where many an audience bursts into applause when the singer has finished the "Marsellaise," they sat hushed while the accompaniment pictured the utter feebleness that comes upon the furious soldier after his brief period of exaltation, an effect which was enhanced in this case by the final gasp of the singer, an excellent point which we do not recall ever having heard before. Altogether it was a song recital of supreme merit.—Boston Advertiser, Nov. 17, 1908.

FIRST SONG RECITAL BY DR. WUELLNER.

Interpreter of Rare Force and Eloquence Appears in Jordan Hall.—Most Impressive in More Important Works.—Remarkable Rendering of Two Strauss Songs—Magnetic Presence.

Dr. Ludwig Wuellner, assisted by Mr. Coenraad Von Bos, pianist, gave a song recital yesterday afternoon in Jordan Hall. He sang here for the first time. The program was as follows: Schubert, "Der Wanderer," "Du liebst mich nicht," "Der Doppelgänger," "Erlkönig," "Die Taubenpost," "Die Forelle," "Alinde," "Eifersucht und Stolz," "Das Lied im Gruenen," "Die Musensohn"; Brahms, "Auf dem Kirchhofe," "Verrat"; Wolf, "Fussreise," "Der Gaertner"; R. Strauss, "Das Lied des Steinklopfers," "Caecilia"; Schumann, "Mit Myrthen und Rosen," "Der Soldat," "Waldesgespräch," "Die beiden Grenadiere."

Dr. Wuellner is a remarkable personality and a remarkable interpreter of songs. His presence is both commanding and magnetic. His face is mobile. By a singular use of individual force he prepares the hearer for each song, nor is the song wholly finished with the last word, the hearer is under a spell until the singer awakens from his own mood.

It has been said of Dr. Wuellner that he has no voice; that his success is due solely to his intellectual conception of poet's and composer's intention and to his ability to impress this conception on the hearer. It has even been said that Dr. Wuellner boasts of his lack of voice. I do not believe this, for Dr. Wuellner does not look, he does not act like a boaster. Nor is it true that he has no singing voice. He has a virile organ that is capable of varied expression, a voice that can be robust and resonant, tender and moving, that can run the gamut from simple joy to terror, from amorous ecstasy to black despair. This voice in itself is not sensuous. We have here no perfumed baritone singing his sweet romanza. We have a man who appeals irresistibly when the appeal itself is to the deeper human emotions.

The personality of this singer is so extraordinary that no one thinks at the moment to ask whether he sings by the card or to inquire curiously into the purely technical side of his art.

It is a pleasure to state that Dr. Wuellner will probably give two more recitals here. The dates will be announced as soon as possible.—Boston Herald, Nov. 17, 1908.

DR. WUELLNER'S RECITAL.

Famous Interpreter of German Songs in Repertoire of Classics at Jordan Hall Matinee.

The art of expressive vocalism is well illustrated in Dr. Ludwig Wuellner's style of lieder singing, which if not always satisfactory to an American audience from a purely melodic utterance, nevertheless compels admiration and enthusiasm by reason of the singer's skill in reflecting the moods and sentiments of different composers. Dr. Wuellner's reputation abroad ranks him as among the foremost in this form of art, and at Jordan Hall yesterday afternoon he gave convincing evidence that his abilities in this field are certainly remarkable. And his accompanist, Coenraad V. Bos, provided assistance at the piano which seemed as nearly perfect as could be.

One might say that Dr. Wuellner indulges in tonal picturing, so vivid and impressive are his interpretations of the German song masters. Ten songs by F. Schubert, two each by Brahms, Hugo Wolf and R. Strauss and four by R. Schumann comprised his program, and in the twenty numbers more than a score of emotions are outlined. An arduous task indeed, but magnificently accomplished by this authority in the musical world.

One saw at a glance that there nothing of the namby-pamby sentimentalist in the tall and serious visaged singer. His gentler sentiments were voiced with the real feeling of a big artist. He wasn't always "truly sweet" in his singing; he didn't intend to be. But the auditor knew the import of the vocal message and was swayed by the power of suggestion.

His diction is very clear. He is seemingly, at times, carried away by his emotions, which makes his declamations possibly a trifle too vigorous; but every selection is given with such spirit and reverence for the composer, and he sings so easily, that in everything he does the artist is shown. He has a rich, deep baritone voice, under splendid control, and his recital was an object lesson in the lieder singer's art, as valuable to the student as it was enjoyable to an audience of goodly proportions.—Boston Globe, Nov. 17, 1908.

DR. WUELLNER AT JORDAN HALL.

Germany's Most Celebrated Song Interpreter Shows High Opinion is Justified.

Germany's most celebrated song interpreter, Dr. Ludwig Wuellner, made his first appearance in Boston at Jordan Hall yesterday afternoon, and showed that the high opinion of him held abroad is fully justified. His art is essentially dramatic, almost wholly so, in fact, and he might well be compared with that other famous dramatic baritone who sang in the same hall about a year ago, Victor Maurel. Like Maurel, Dr. Wuellner is no longer at his best vocally, but this shortcoming, which would be fatal in any ordinary case, is kept in the background by the singer's skill and his remarkable power of interpretation. He apparently could interpret a song wonderfully well in whispers. He gets behind the music and gives the sentiment its just due.

Yesterday Dr. Wuellner sang about a score of songs by Schubert, Brahms, Schumann, Hugo, Wolf and Richard Strauss.—Boston Journal, Nov. 17, 1908.

Sole Management: M. H. HANSON, Carnegie Hall, New York. Telephone 6973 Columbus.

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HOW AN AMERICAN GIRL SUCCEEDED IN EUROPE'S OPERATIC STRONGHOLD

Bernice James de Pasquali, After Receiving a Hearing by Accident Jumped Into Popularity in a Single Night—Now She Will Sing at the Metropolitan

In the few years that Bernice James de Pasquali, a young American soprano, has been on the opera stage she has made an enviable reputation for herself in Italy, France, and last season in Havana and Mexico, but her present engagement at the Metropolitan Opera House will afford Easterners the first opportunity to hear their young countrywoman in opera.

Bernice James was born in Boston, but came to New York as a little child. She early showed musical talent, and was admitted when a very young girl to the National Conservatory on a scholarship. Her musical education was obtained solely at this institution under Oscar Saenger, who now has such a number of grand opera singers on the list of his former pupils. Miss James had sung in a number of concerts in New York, where the purity of her voice, the excellence of her style had won encouragement from musicians. But grand opera was and always had been her ambition.

About this time she married Signor De Pasquali, a Sicilian, fellow schoolmate of Mario Sammarco in Palermo, and himself a promising young tenor. From her husband Mme. De Pasquali learned Italian, and how well, was to be shown later. She was offered and accepted an engagement to sing in an English opera company in Chicago and later at the Tivoli, San Francisco. Here she met with much success singing the leading soprano rôles, chiefly in the old Italian operas, but always in English. At the end of one season, with this experience, she and her husband sailed for Italy.

It was now that chance, aided by the girl's own pluck, came to her aid. Knowing that Milan was the great center of operatic concerns, it was there that the young couple went, arriving one morning. Posters everywhere announced the opening of the important autumn season at the Dal Verme Theater, second only in matters operatic to La Scala. The Autumn season is most important, since then La Scala is closed, while during the Spring or carnival season the fact that the large theater is in full swing detracts from the coincident second season at the Dal Verme. This Autumn season was to open in two days.

Signor De Pasquali went that very morning to the office of an agent whom he knew, and asked him if there was any chance of his wife getting an opportunity to sing during the coming season.

"Impossible!" cried the agent. "The company was engaged long ago."

"But suppose some one should be ill?"

The agent offered no encouragement even then, but as they were talking the telephone bell rang. The impresario of the theater implored the agent to come to his aid. His chief soprano had just sent word that she was ill, and would be unable to fulfill her contract. Signor De Pasquali instantly sought to profit by the circumstance, and begged the agent to let his wife have the engagement. The most he could effect, however, was a reluctant permission that she should be one of the sopranos to go that afternoon to the theater and sing for the manager.



MME. DE PASQUALI AS "LAKME"

Nothing daunted by the fact that she had but just arrived in Milan, with no opportunity to rest and practice, as well as that she had never in her life sung in opera in Italian, Mme. De Pasquali, accompanied by her husband and an excellent pianist, the veteran Maestro Rossi, who consented to break his rule, and accompany her to the theater solely because of his admiration for her voice, after hearing her, set out. Fresh difficulties presented themselves. The recreant soprano was a dramatic artist, and had intended to sing the rôle of *Leonora* in "Il Trovatore" for the opening night. All the other twenty-four applicants for her position sang music from this opera, which was not in Mme. De Pasquali's repertoire. When the manager, not in the least interested in this stranger, learned that she wished to sing the rondo from "I Puritani," he first flatly refused to let her sing, then, urged by the agent at least to hear her, chiefly on account of the old maestro whom he knew, he reluctantly consented, but turned to walk out of the theater as Mme. De Pasquali advanced to the front of the stage. He had actually gotten out into the corridor when a high note suddenly arrested him. He returned more quickly than he had left, and listened attentively. Some of the orchestra men did the same, and workmen, who had not stopped their occupations when the other women sang, laid down their tools, stopped shifting scenery, and listened with the intentness of the Italian when interested.

At the close of the rondo the manager rushed up to the little group, offered Mme. De Pasquali a contract then and there, and raved over her singing. He could

not believe that she was an American, declared her accent perfect, her method the purest Italian. A substitute for *Leonora* was engaged, and the opening opera given as planned, but two nights later Mme. De Pasquali made her début in "Faust," and with such success that she was the star of the season. That in itself meant an established reputation in Italy, and since then her success has been unvarying in all the principal Italian cities. Two years ago she met with equal success in the carnival season at Nice, where she was always featured when she sang. Last year it was the same in Havana and Mexico, this, too, in spite of the fact that she came, an American, to sing the same rôles, under the same management, which had been sung the preceding season by Maria Barrientos, Spanish by birth, and popular not only for her art, but also for patriotic reasons with the Spanish residents of both countries. But the American girl more than held her own, and one paper declared that she was the finest soprano heard in Havana since Adelina Patti.

Mme. De Pasquali is delighted with the opportunity to sing in her own country, in what is practically her native city, and hopes to please her compatriots as well as she has already pleased her foreign audiences.

She is, in spite of her successes, simply a pleasant, unaffected American girl, simple in her tastes, and devoted to her art. Always studying, never content with herself, she has the true artist's aspiration towards a high ideal.

Mme. De Pasquali was recently elected a member of the John Adams Chapter of the Daughters of the American Revolution,

Boston. Besides planning to come to New York in a body to witness the first appearance of their new member at the Metropolitan Opera House, the chapter plans to give her a large reception when she goes to Boston with the company. E. L.



MME. DE PASQUALI AS "MARGUERITE"

Mahler to Direct Damrosch Orchestra

On Sunday afternoon, November 29, at the fifth subscription concert of the Symphony Society of New York, Gustav Mahler, conductor at the Metropolitan Opera House, will make his American début as a symphonic conductor. While Herr Mahler has conducted many operatic works in this country, he has never wielded his bâton at any symphony concert although he is the author of many important symphonic compositions. For his first appearance Gustav Mahler has selected a program of classical works, all of which are great favorites with concert-goers.

La Crosse Musicians Give Recital

LA CROSSE, WIS., Nov. 22.—Harry Packman, organist and director of the La Crosse School of Music, assisted by Estelle Solon, soprano, and Jacob Reuter, violinist, gave a recital on November 10 in this city. The audience consisted of many music lovers, who are always to be found at these recitals. This was the first of the series for this season, and the high standard set in this program will be maintained during the course.

The Spanish violinist Joan Manén's new symphony, "Nova Catalonia," made a good impression recently at Nordhausen, Germany.

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Hermann Klein's Next Program

Hermann Klein announces an especially attractive program for his popular concert in the New German Theater, Sunday afternoon. Two young Polish sisters of distinguished talent and training, Milles. Sophie and Marie Naimska, will make their debuts in New York on this occasion. They are respectively pupils of Leschetizky and César Thomson, from whom they bring the highest testimonials. They are also warmly recommended by their gifted countryman, Mr. Paderewski. These artists will play the first movement of Paderewski's Sonata for piano and violin.

The Misses Sassard, two American girls who have won fame in Europe as duettists, will sing at this concert, and an additional feature of interest will be the first performance in New York of Hammond's "Lochinvar," which will be sung by a male chorus—the University Glee Club—under the direction of Arthur D. Woodruff and David Bispham, baritone.

A few years ago, when we had only one opera house in America, it was customary for the advent of the opera season, and the coming of the foreign artists, to bring forth rumors of the poverty of foreign

opera houses in vocal material, and report after report, crying out against the high salaries in America which were attracting European singers. Now, though we have several houses devoted to opera, and are employing four or five times as many foreign artists, we hear nothing of the dearth of singers. Perhaps, it is because foreign managers have discovered the worth of American singers and are quite satisfied to replace some of their stars with them. At least, a count of the number of American singers appearing abroad gives a basis for such an opinion.

Why He Likes Musical America

PITTSBURG, PA., Nov. 18, 1908.
To the Editor of MUSICAL AMERICA:
Enclosed please find check for my subscription. I enjoy your paper because it tells what is going on in the musical world, and is not filled up with what artists think of themselves, at so much per insertion. Wishing you success, I remain, yours truly,
W. K. STEINER.

New Orchestra for Toronto

TORONTO, Nov. 23.—The latest movement in connection with the Students' Parliament of the University of Toronto is the

formation of a University Orchestra under the direction of Harold Meir. It is proposed to organize a musical society under the direct auspices of the Students' Parliament to have control of all the musical affairs of the University Glee Club, mandolin club, and the orchestra. H. H. W.

NEW REGER WORK GIVEN BY THE HOFFMAN QUARTET

Charles Anthony, Pianist, Plays Sonata at First Concert of the Season in Boston

BOSTON, Nov. 23.—The Hoffman Quartet, assisted by Charles Anthony, pianist, gave its first concert of the seventh season in Jacob Sleeper Hall last week Monday night. The program included Mozart's Quartet in D Major, A. Borodin's Quartet No. 2, in D Major, and Sonata for Violin and Piano, by Max Reger, which has not previously been played in Boston.

Interest naturally centered in this latter number. Even though the sonata may be extremely difficult of performance, it is of comparatively little interest to the hearer in its first hearing, at least, except possibly in the last movement. Sentiment has been decidedly conflicting as regards Reger's compositions, and this is easy to understand after the production of such a work as the sonata.

It is undoubtedly ultramodern in its scope and conception. As played by Mr. Anthony and Mr. Hoffman the work was given a thoroughly conscientious rendering.

The second concert in the series by the quartet will take place on Monday evening, December 14.

Mr. Anthony will give his second recital of the season in January. D. L. L.

THE McALLISTER MUSICALE

Melba and Cavalieri Engaged to Sing at Exclusive Boston Functions

BOSTON, Nov. 23.—Mrs. Hall McAllister announces several new names which have been added to her list of artists who will appear at her exclusive Musical Mornings, December 14 and 28, and January 11. These latest additions to her list include Mmes. Melba and Lina Cavalieri, Ada Sassoli, harpist, and Emilio de Gogorza. Germaine Schnitzer and Tina Lerner have already been announced and there will be at least two more important names added to the list soon.

Mrs. McAllister has outdone herself this year in securing a remarkably attractive list of artists. Mme. Cavalieri has sung but once in Boston, and that was in the performance of Puccini's "Manon Lescaut," during the engagement of the Metropolitan Opera company last Spring. This will be Miss Lerner's first appearance in Boston and the first appearance here for two seasons of Mme. Melba. D. L. L.

A Reader's Appreciation

WILKES-BARRE, PA., Nov. 14, 1908.
To the Editor of MUSICAL AMERICA:
I find MUSICAL AMERICA of increasing value and interest, and your big number was indeed a startling and most creditable achievement. What we have long wanted at last we have—a chronicle and summary of what is going on throughout the busy musical world of this country.
W. E. WOODRUFF.

Farrar Establishes Scholarship

BOSTON, MASS., Nov. 23.—Geraldine Farrar, who says that the school for grand opera established in connection with the Boston Opera House is a long felt need in America, has given the institution \$500 to found a free scholarship.

AMERICAN CONTRALTO IN LONDON RECITAL

Feilding Roselle Sings Hebridean Folk Songs—Spiering May Postpone Trip

LONDON, Nov. 16.—A recital that attracted wide attention was given by Feilding Roselle, the American contralto, on Wednesday at Bechstein Hall. Miss Roselle is especially esteemed here for the sincerity and intellectuality of her work, and the dignity and insight with which she interprets both German *Lieder*, which perhaps are her specialty, and English songs.

On Wednesday the program opened with the "Agnus Dei" from the First Mass by Mozart; Beethoven's "Busslied," and a lovely old German "Wiegenlied" of the eighteenth century by John Fr. Reichardt. Five songs by Schumann came next; "Sehnsucht," "Geisternähe," "Die Meerfee," "Herzeleid" and "Der Spielmann."

A set of five new songs by Hubert Bath, the talented young English composer, who is rapidly gaining recognition, came next. These were sung for the first time, and some of them were written specially for Miss Roselle and dedicated to her. They were "Flame on the Wind," set to words by Fiona Macleod; a charming "Hushing Song," set to words by the same poet; "Aspiration," set to prose by Richard Jefferies, a beautiful setting of prose words by Fiona Macleod, called "A Sea Shell," while the last, also set to prose by Fiona Macleod, and called "Evoë," was perhaps the best of the group.

The last number on her program was a unique group of four folk-songs of the Hebrides, called, respectively, "Skye Fisher's Song," "An Island Sheiling Song," "Milking Song" and "Hebridean Seafaring Song," three of which were performed then for the first time. These were arranged by Marjorie Kennedy-Fraser, who went among the fisher folk of the Hebrides, taking a phonograph with her, and recording the melodies for the first time.

Irene Forster-Salmond, the American soprano, who was heard at Otto Meyer's recital here recently, is a New York girl now settled in England. As Irene Forster she studied in Boston under Rose Stewart, afterwards spending two years in Paris under Fidele Koenig. Upon her return to New York she was engaged by the Syracuse University, and she taught singing at the Fine Arts College connected with the University for three years, giving as many as seventy-five and eighty lessons per week. As her health finally gave way under this strain, she resigned her position at the University, married and came to London to live, and again take up solo work.

Theodore Spiering gave a successful violin recital at Aeolian Hall last week. His engagements on the Continent for the season are so numerous that he now fears he will have to postpone his trip to America.

Bertram Shapleigh's suite for orchestra, "Ramayana," was performed twice last Friday at Brighton.

LILLIAN JEFFREYS PETRY.

Maria Labia, the new dramatic soprano at the Manhattan, does not care for amusement excepting in vacation time. Flowers, books and music are her principal pleasures. "When I grow old I shall live in the mountains of Italy," she says. "I shall not marry. My sisters are all married. I will leave husbands to them. I shall have a farm and many, many chickens, and cats and dogs."

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PASSING OF THE OLD PHILHARMONIC AND THE PLAN TO ESTABLISH "PERMANENT" ORCHESTRA IN ITS PLACE

Richard Arnold Tells "Musical America" About Mrs. George R. Sheldon's Project—The Issues that the Old Society Has Met—Gustav Mahler's Directorship Practically Decided On

In view of the many conflicting reports published from time to time in regard to the connection between the plans of Mrs. George Sheldon and the New York Philharmonic Society, a representative of *MUSICAL AMERICA* called on Richard Arnold, the vice-president of the society and concert-master of the orchestra, and obtained from him the following interview, which will definitely dispose of the many rumors now current:

"No, I have no objection to telling you," he said in reply to a question about the above mentioned plans. "It is no secret, it really never has been a secret, though we have not, as yet, given out any official statements. I wish it understood, however, that what I now tell you is simply my personal statement, and not one as vice-president of the Philharmonic Society.

"The plans are only tentative, and have not been presented to the Society as a body, though they have been unofficially discussed; they will be officially presented as soon as I have a certainty to act on.

"The plan in a nutshell is this: To raise an endowment for the Philharmonic Society sufficient to make possible the playing of symphonic music only, to guarantee a sufficient number of rehearsals, and to make it a permanent orchestra in every sense of the term.

"The plan was evolved by Mrs. George Sheldon and myself after many conversations, and had its origin in a desire to make this society a permanent organization; there is not, and never has been, the slightest intention of antagonizing any other local orchestra.

"While these plans are not without a possibility of failure, yet they have progressed so far, and have met with so little opposition (absolutely none, I may say), that it has been possible to approach Gustav Mahler with an offer of the directorship of the permanent orchestra. There is no contract between us, but there is a very clear understanding as to the offer of the post of director and its acceptance, and the amount of salary, when the plan materializes.

"The Philharmonic Society has been in existence for almost seventy years, and has had a long and honorable career. In past years it has been possible for the members to give of their time almost without remuneration, but times are changing. The society cannot hope, on the present basis, to pay the players enough to keep them and their families, owing to the increased cost of living; this means that the men must accept outside engagements and must sometimes send substitutes to the rehearsals and concerts.

"This is bad for the orchestra, and some change must be made to meet the more exacting demands of modern music and conditions. The great number of changes this



RICHARD ARNOLD

Vice-President and Concert-Master of the New York Philharmonic Society and One of New York's Best Known and Most Distinguished Musicians

season in the personnel of the orchestra has brought the matter to a crisis and the plan I have outlined to you is the outcome.

"Personally, Mr. Arnold, don't you feel that with the influential men in the orchestra growing old, and with their passing, there is great danger of dissolution?"

"Possibly, possibly; but I have lots of fight left in me yet. But, you know, the endowment of the orchestra will prevent just such a catastrophe."

Philadelphia's Early Musical Start

PHILADELPHIA, PA., Nov. 23.—In a report on the status of music and musical education in the United States published by the government, it is stated that Philadelphia was one of the first cities to recognize the

value of music and to establish schools. The Philadelphia Musical Academy was established in 1869, and Dr. H. A. Clark was appointed a professor in the University of Pennsylvania in 1875.

WÜLLNER WITH THE VOLPE ORCHESTRA

Schillings's "Das Hexenlied" a Striking Feature of Society's First Concert of Season

The Volpe Symphony Orchestra, Arnold Volpe, conductor, gave its first subscription concert at Carnegie Hall on Thursday evening of last week. Dr. Ludwig Wüllner was the soloist and sang Schubert's "Der Wanderer" and "Prometheus" and Strauss's "Lied des Steinklopfers" and "Cäcilie," which, together with his remarkable personality, won him the favor of a large audience. After the applause had subsided, Dr. Wüllner sang Schumann's "Two Grenadiers."

A distinct feature of the concert was the recitation by Dr. Wüllner of von Wildenbruch's poem, "Das Hexenlied," with the orchestral accompaniment by Max Schillings. In this number the eloquent and dramatic interpretation of his work made a profound impression.

The orchestral accompaniment reflected great credit on Mr. Volpe who displayed marked talent as an orchestral accompanist.

The orchestra numbers were Beethoven's "Egmont" overture, César Franck's Symphony in D Minor, and the overture to "The Flying Dutchman." Coenraad V. Bos was Dr. Wüllner's accompanist as usual.

MISS COTTLOW'S PLANS

American Pianist Begins Extensive Tour of the Country Next Week

Augusta Cottlow will play the Liszt A Major Concerto with the New Haven Symphony Orchestra under Horatio Parker on December 1. Immediately after that she will leave on a three months' tour that will extend from Minnesota to Florida. Her tour of the Middle West will cover more territory and contain more dates than usual.

On January 7 she will give a recital in St. Paul under the auspices of the Schubert Club and on January 10 she will play the MacDowell Second Concerto with which she scored such a brilliant success at the Worcester Festival, with the St. Paul Symphony Orchestra under Walter Rothwell. On account of the length of her tour, Miss Cottlow's New York recital, originally booked for January 15, will take place later in the season.

Henri Marteau and Ernst von Dohnanyzi played as violin and piano sonatas Brahms's D Minor, Op. 108, Mozart's A Major, and Beethoven's C Minor, Op. 30, at the first of two recitals they are giving in Berlin.

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SCHUMANN-HEINK

MUSIC CHEAP FOR VIENNA'S STUDENTS

Seats for Concerts of the Best Orchestras Within Reach of Everybody

VIENNA, Nov. 13.—The Viennese musical season of 1908-09 has started in brilliantly and promises to be especially varied and interesting and of immense value to the student.

Another orchestra has been added to the already good number, and the opportunities for students, especially foreigners, to hear all the great orchestral works, are greatly increased. I say foreigners advisedly, as it is impossible in England or America to hear such concerts in such numbers so cheaply. All the orchestras thrive, too, and play to full houses. This year a regular army of soloists has been engaged and what with the independent concerts of other great artists, scarcely one great name is missing. *Wunderkinder* are very much in evidence, of course, little souls with big, anxious eyes looking to see if the house is well filled.

The Tonkünstler Orchestra, Oskar Nedbal director, announces eight concerts on Thursday evenings, beginning October 29, for which the soloists to be presented are Carl Burrian, Joan Manén, Moritz Rosenthal, Alfred Grünfeld, Fritz Kreisler, Leopold Godowsky, Oskar Dachs and Francilla Kaufmann, the new soprano at the Court Opera. The orchestra presents some quite new works and the programs include Tchaikowsky, Richard Strauss, Wagner, Graedener, César Franck, Brahms, Berlioz, Haydn, Dvorák, Beethoven, Mozart, Rimsky-Korsakoff, Sinigaglia, Schumann, Novak, Bruckner, Mendelssohn, Debussy, Wachsmann and Mahler.

Then there are to be twelve concerts by the Konzert-Verein, under the direction of Ferdinand Löwe, when works from Gluck, Brahms, Beethoven, Graedener, Liszt, Haydn, Goldmark, Bruckner, Handel, Schumann, Mahler, d'Indy, Cornelius, Boëhe, Bach, Wagner, Mozart, Herzfeld, Berlioz, Richard Strauss, Reger, Glazounoff will be given, besides a Mendelssohn program on February 3 in memory of the hundredth anniversary of the composer's birth. The soloists engaged for these concerts are Steffi, Geyer, Kreutzer, Henri Marteau (who will play a Mozart concerto), Dohnányi, Olga Samaroff, Max Pauer, Arthur Schnabel, Franz von Vecsey and Godowsky.

The subscription prices for the Tonkünstler Orchestra's series range from \$1 to \$6.40 for the eight concerts, and for the Löwe concerts from \$1 to \$7.20 for each cycle of six. Besides these, there are the great Philharmonic concerts on eight Sundays at midday.

Seats at the Royal Opera cost from 40 cents to \$2.40, and when one considers the excellence of the productions, in spite of the lack of really great voices—the splendid Wagner nights and the almost ideal Mozart cycles—one realizes the truth of how immeasurably greater are the opportunities in Europe to the student of average means to absorb music, than in America, where they have practically all the great voices and instrumentalists of the world to draw upon.

Another side of the student's life abroad, one which has interested me for ten years, I shall write about in my next letter.

STAR.

"The Brave Soldier," which is George Bernard Shaw's "Arms and the Man" in operatic guise, as set to music by Oscar Straus, of "A Waltz Dream" fame, has been staged at the Theater an der Wien, Vienna. Features of the score are a Servian military song, a polka duet and a sleeping song.

HEINRICH MEYN IN ANNUAL RECITAL

American Songs Conspicuous on Program Given by Noted Baritone

Several interesting novelties were brought forth at Heinrich Meyn's annual recital in Mendelssohn Hall on Thursday afternoon of last week. The program was as follows:

Ganymed, Schubert; Kinderwacht, Schumann; Aus Meinen Grossen Schmerzen, Franz; Ständchen, Jensen; Feldeinsamkeit, Von Ewiger Liebe, Brahms; Abendlied, with violin obbligato, Jetzt und Immer, Hugo Kaun; Im Zitternden Mondlicht, Eugen Haile; Drei Wandrer, Hans Hermann; Tryste Noel, Gerrit Smith; Ballad of the Bony Fiddler, William G. Hammond; Ces Deux Yeux, Avec un Bouquet, Sebastian B. Schlesinger; Vielle Chanson, Nevin; Les Deux Amours, Un Grand Sommeil Noir, Clayton Johns; Benvenuto, Diaz.

Each year brings to Mr. Meyn's art the added recognition which his development as a song recitalist merits and the audience on this occasion displayed a marked appreciation of the baritone's work. The valuable assistance of Coenraad V. Boos, who has already been

introduced to American audiences as Dr. Ludwig Wüllner's accompanist, lent singular interest to the recital. Mark Donner, violinist, also distinguished himself by playing the obbligato to Kaun's "Abendlied." A gratifying feature of the program was the employment of works by American composers — Gerrit Smith, William G. Hammond, Sebastian G. Schlesinger, Nevin and Clayton Johns.

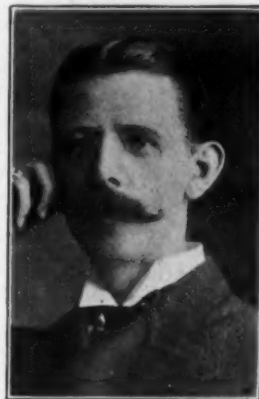
Mr. Meyn's voice has never been heard to better advantage, and his intelligent treatment of the various items gave unalloyed pleasure to his hearers. There was sonority in his lower tones and resonance throughout the registers.

"Les Deux Amours," by Clayton Johns, seemed to please the audience particularly well.

Press comments:

Mr. Meyn gave much pleasure to a large audience by the good taste and musical feeling he displayed in songs of Schubert, Jensen, Brahms, Messrs. Haile, Gerrit Smith, Hammond, Schlesinger, Nevin and Clayton Johns.—*New York Herald.*

Mr. Meyn, with his agreeable voice, charming diction and nice appreciation of artistic values in contrast and nuance, makes a song recital as interesting as almost any one, and his voice struck me yesterday as being in excellent condition.—*Reginald de Koven in the World.*



Heinrich Meyn

When he sang yesterday afternoon in Mendelssohn Hall, with the assistance of no less talented an accompanist than Coenraad V. Boos, who is the artistic side partner of Dr. Wüllner, this singer did full justice to himself and got appreciative applause.—*New York Press.*

CONCERT IN SHERWOOD SCHOOL

Diversified Program Presented by Noted Pianist and Pupils in Chicago

CHICAGO, Nov. 23.—The Sherwood Music School offered an interesting and diversified program last week at Music Hall. The program opened with variations on a Beethoven theme for two pianos with Edith Dane and William H. Sherwood, the famous American pianist, at the second piano, the selection being played in standard style with fine clarity and excellent color contrasts.

This was followed with a group of songs by Mrs. Grace Nelson Stensland, a fine personality with a good lyric voice of sympathetic quality, her interpretative capacity being excellent.

She was followed by Mrs. Lorena Beresford, who sang two of her own compositions and the very dramatic detail of Mary Salter, "The Choir of Rachael." Her songs were given in spirited fashion and won approval.

Frances Moore followed with a good reading of the Beethoven Concerto in G Major, and Mme. Helen Van Schoick then gave a spirited rendering of the "Polonaise" from "Mignon."

Mae E. Sellstrom played Liszt's "Hungarian Fantasia," with considerable fire, and Arthur Beresford gave Handel's great aria, "Honor and Arms," with rich, full voice that won a spirited recall. Mrs. Mabel W. Osmer played a Mendelssohn selection with such skill that she was recalled. Unfortunately Elaine De Sellem was indisposed and unable to appear. She is one of the best contraltos and her absence from a program principally pianistic was regretted.

C. E. N.

George Deane Resumes Teaching

BOSTON, Nov. 23.—George Deane, the tenor soloist and teacher, has opened his season of teaching at the Lang studios, No. 6 Newbury street, with a large class of pupils. Mr. Deane has been giving special attention of late to opera work and his special training in this direction has well fitted him for teaching. Mr. Deane studied for some time under the late Signor Bimboni, head of the opera department at the New England Conservatory of Music, and among other things he created the tenor rôle in Converse's opera, "The Pipe of Desire," at its première production in this city two seasons ago.

D. L. L.

Baltimore Baritone's New Position

BALTIMORE, Nov. 23.—C. Bertram Peacock, baritone soloist of Christ Protestant Episcopal Church choir, has accepted a similar position at St. Paul's Protestant Episcopal Church, where he will sing Sunday afternoon and in special musical services. He retains his position at Christ Church.

W. J. R.

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ECHOES OF MUSIC ABROAD

HERE is a joke on Berlin! During his recent guest engagement at the Royal Opera there Enrico Caruso, by way of testing the acumen of opera-goers in that city, chose to sing the Serenade in "Pagliacci"—which is rendered "off"—and although he threw himself wholeheartedly into his self-appointed task and sang the air in his most persuasive manner, the audience preserved at the close of it a chilling silence. In other words, for aught they were aware, they had heard nothing out of the common, in the way of a voice.

This, of course, the London *Daily Telegraph* naïvely remarks, "might mean"—the "might" is used advisedly—"that in Berlin magnificent tenor voices are so plentiful that the public there have ceased to be impressed by them. Outside Bedlam, however, one would hardly expect to meet with anybody willing to accept such an explanation. It is merely one more demonstration of the truth that most people are ready enough to go into ecstasies over any fine artist with an established reputation, but that few—even among our "hyper-cultured" German friends—are possessed of the critical discernment to form a correct judgment unaided."

Two or three years ago Mr. Caruso, who enjoys a practical joke, made a similar test in one of the American cities on the Metropolitan Company's road tour. One of the minor singers was billed to sing the Serenade, but the golden-voiced tenor persuaded him to give way to him, to settle a wager he had made. The result was that the Serenade was received in absolute silence, although later, when he sang in sight of the audience the usual demonstrations occurred.

Who would have thought that Berlin would have walked into the trap so readily?

ALBANI on the vaudeville stage! This is the most startling announcement that has come out of England in many a day. It is not unusual to see young would-be grand opera stars—that are spoiled in the making—turn for financial compensation to the variety theater, but it is surely a novel procedure, and somewhat disconcerting to old admirers when a singer who has had so long and brilliant a career chooses the incompatible environment of a stage where she will be put on as an "act" or a "turn," instead of retiring gracefully and "full of honors" when her vocal glory wanes.

The great Canadian prima donna, who, born a Lajeunesse in the little town of Chambly, near Montreal, assumed the name by which she is known to the world in appreciation of the city that first encouraged her—Albany, N. Y., whither she moved as a child, with her parents—will begin this new chapter in her career on December 7, when, according to *The Musical Standard*, she will open a two weeks' engagement at a very high salary in the Pavilion Theater of Varieties, Glasgow. "Other music-hall engagements are pending, but Mme. Albani does not intend that they shall interfere with her concert and other engagements."

"The earnest endeavor," explains Mme. Albani, "that has been successfully made to raise the tone of performances given at the music halls has been so remarkable that I willingly listened to the proposal that I should accept an engagement."

CONTRARY to the many published reports that "The Girl of the Golden West" as a Puccini opera was practically completed some time ago, it is now stated, and on the best of authority, that only the first act as yet is finished. The composer himself has been telling a representative of the London *Daily Chronicle* that he doesn't expect to complete the work till next year, for "no composer, if he wants to do his best, can be hurried. Music is not machinery."

"I may tell you that I am not going to write a note of music that is unnecessary," he added. "For example, there will be no overture or prelude. We start right away on the opera, and I think the story will sufficiently grip the attention of the listener throughout the three acts, until the close, when the miners learn with regret that their

beloved Minnie has left the camp." Yes, the *Girl* is to be called *Minnie*! In the last analysis there is no reason, of course, why a grand opera heroine should not be called *Minnie*, it is surely as justifiable as *Mimi* or *Nedda* or many others—it is doubtless because of its familiar, everyday sound that we find it difficult to associate it with the principal female rôle in an opera. But it does jar one's sensibilities, doesn't it?

Puccini had not decided at the time he was in London, a month ago, whether he would come to New York later in the Winter for the production at the Metropolitan

mer she was offered engagements to sing *Brünnhilde* in "Die Walküre" in Genoa and Mantova, and leading rôles in "Don Carlos" and "Aida" in Naples, but she refused them. Late in April she will sing *La Gioconda* in the first Paris production of the work, after which she will sail for Buenos Ayres for the Summer season of opera there.

Mme. de Cisneros seems to have plenty of offers for next season. The new Boston Opera and one of the New York opera houses—which one is not specified—are but two of the institutions that are said to be open to her. The others are the Paris Opéra and the Teatro Costanzi, Rome.

WHAT would the opera world do without wars and rumors of wars between



GIACOMO PUCCINI AT ZENATELLO'S HOME

Giacomo Puccini is a warm friend of Giovanni Zenatello, the Manhattan's leading Italian tenor, who has frequently sung the principal rôles in his operas, and the composer has often visited the singer at the latter's villa in Verona. It is there that the picture here reproduced was taken. Besides *Mario Cavaradossi* in "Tosca," Signor Zenatello will also sing *Rodolfo* in "La Bohème," and probably *Pinkerton* in "Madama Butterfly" at the Manhattan this season.

of his early opera, "Le Villi"—which, let us hope, will not prove to have been a youthful indiscretion. His indecision was due, so he said, "to the fact that Americans try to kill one with hospitality. It's the same in England, let me add, and that is why I try to preserve a certain incognito in order to avoid being inundated with invitations to dinner."

ELEANORA DE CISNEROS, the Brooklyn mezzo-soprano, formerly of the Manhattan, who has been engaged by the new La Scala directors to create *Clytemnestra* in the Milan première of Strauss's "Elektra," will make her début as a dramatic soprano at Nice during the forthcoming season there, when she will sing the title rôle of Ponchielli's "La Gioconda" and *Santuzza* in "Cavalleria Rusticana."

Her season at La Scala will mark the fourth engagement for this singer in Milan, as she has already appeared at the Teatro dal Verme and the Verdi Theater, besides La Scala. During the past Sum-

mer artists or between singers and managers? Mutinies seem to be becoming more and more frequent in the managerial camps of Europe, a fact that may be traced to the growing independence of spirit America's demand for good singers is fostering over there.

Heinrich Knot, who, like his brother-tenor, Carl Burrian, has been assiduously making European tests of a publicity policy acquired in America, has had a serious "difference of opinion" with Felix Mottl, director of the Munich Court Opera, and, as an immediate result, has broken his contract with that institution.

More interesting is the announcement from the same center that Berta Morena, the beautiful *Sieglinde* and *Fidelio* of the closing days of Conried's régime, who comes back to the Metropolitan for part of the present season, has also taken offence at the luckless Herr Mottl. She complains that he has slighted her in order to bring *Fraulein Fassbender* to the fore, and, to give him a chance to be

sorry, she has begun negotiations with Felix Weingartner for an engagement at the Vienna Court Opera.

LAST Friday London had its first opportunity of hearing the whole Butt family. That is to say, Clara Butt made her concert in Albert Hall of special interest by having her three sisters appear with her. They, by the way, have taken the name of Hook—their mother's maiden name—for their public careers. Two of them, Pauline and Ethel, had been heard in public before, but this occasion marked the début of Hazel, who is not yet out of her teens.

The Butt-and-Hook sisters—don't confuse them with the Button-Hook Sisters!—introduced a new quartet, "The Birth of the Flowers," written expressly for them by Liza Lehmann. Mme. Albani, trembling on the verge of vaudeville, was the principal assisting artist secured by Mme. Butt and her husband, Kennerley Rumford. Others were Joseph Hollmann, the cellist, and Audrey Richardson, the young New Zealand violinist. Mme. Butt sang one of her old favorites, Gluck's "Che farò," and a new setting by Maude Valérie White of "Lead, Kindly Light."

This was the last Butt-Rumford concert in London this season, and was inserted in a long tour begun several weeks ago by these artists, a tour that will last till May and include all of the principal cities and towns of England, Scotland and Ireland.

AS soon as her "coming-out" party is over and done with at the Dresden Court Opera, *Elektra* will make her bow to the Strauss-hungry citizens of Berlin, Milan, Paris, Monte Carlo, Hamburg and Vienna. The announcement that the new music drama is to be produced at the Emperor Francis Joseph's Court Opera has caused some surprise in Germany, as Felix Weingartner is thought there to be out of sympathy with Strauss's art.

In the first Berlin performance the name part will be created by Thila Plaichinger, while Leo Blech will conduct. Strauss has explained why he chose Dresden, instead of Berlin, for the première by stating that "the agitation and party feeling which in Berlin run so high when a new work is presented, are not so strongly manifested in Dresden."

SCOTLAND'S largest cities are pleased with the season's musical outlook. They announce that notwithstanding that ogre, "hard times," music will occupy a goodly share of their people's attention this Winter.

Glasgow's Choral and Orchestral Union has arranged to have Fritz Steinbach and Emil Mlynarski during Dr. Fred Cowen's enforced absences, while among the soloists engaged are Paderewski, Carreño, Fritz Kreisler, Mischa Elman and the Irish and English tenors, John McCormack and Walter Hyde. Berlioz's "Damnation of Faust" and the first act of "Die Walküre" will be heard for the first time there. Richard Strauss is to be represented by his "Zarathustra" and "Don Juan"; Rimsky-Korsakoff by "Scheherazade"; Debussy by "La Forêt enchantée," Vincent d'Indy by a "Légende Symphonique," and César Franck by "Le Chasseur Maudit," all "tending to show that we are advancing," say the Glasgow chroniclers.

The prospectus issued for the twenty-second season of twelve orchestra concerts in McEwan Hall, Edinburgh, shows the names of five conductors, Georg Henschel, Peter Raabe, Mlynarski, Steinbach and Verbruggen, in addition to that of Dr. Fred Cowen.

MANY and diverse are the schemes evolved in England to help native composers and popularize their works. Some time ago Jan and Boris Hambourg, the violin and cello playing brothers of Muscular Mark, selected an old Irish folk-song, "The Londonderry Air," as a theme for a composition each part of which was to be the work of a separate composer.

The result was that Frank Bridge wrote the Introduction and Allegro, Hamilton Harty a Scherzo movement, J. D. Davies a movement of variations, Eric Coates a "Tempo di Minuetto," and York Bowen the Finale. The work as a whole will be performed at the first of the Hamburg Subscription Concerts at Bechstein Hall, London, next Saturday. J. L. H.

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NOVELTIES AT CHICAGO COLLEGE'S BIG CONCERT

Thomas Orchestra Musicians Assist in
Presenting Program of Dr. Zieg-
feld's Institution

CHICAGO, Nov. 23.—Few educational institutions in this country could conjure an entertainment of such caliber as the one offered to an immense audience on the evening of November 12 in Orchestra Hall. Fifty-seven members of the Theodore Thomas Orchestra, under the direction of Karl Reckzeh, furnished the basic accompaniment for a concert of unusual interest and solid merit, put forward under the direction of Dr. F. Ziegfeld of the Chicago Musical College.

The program opened with the d'Albert-Bach Prelude Choral and Fugue. Following came a vocal aria from Bruch's "Arminius," given with impressive effect by Louise Harrison Slade. Hans von Schiller, the sterling pianist, gave a dignified and classical rendition of Beethoven's Concerto in G Major.

The second section of the program was unique, in that it was entirely made up of novelties, something never before attempted by a local institution. It was opened with Juon's "Wacheweiss Fantasie," a pretentious but not entirely pleasing composition, as it is not melodic nor particularly graceful, although it is replete with technical convolutions. Its first performance is likely to be its last. John B. Miller, the robust tenor, advanced a new aria by d'Albert, entitled "Medieval Hymn to Venus."

Hugo Heermann, the veteran violinist, gave a suite by Raff that was dedicated to him, comprising a minuet, aria and il Moto Perpetuo, with a fine intellectual reading which captivated the audience and won spirited recall, he finally responding with Raff's "Cavatina." The concluding feature of this original musical diversion was a sextet from Smetana's new opera, "Die verkaufte Braut," with a notable group, as follows: Mary E. Highsmith, Mabel Sharp Herdier, Louise Harrison Slade, David Grosch, John R. Ortengren and Arthur Middleton. C. E. N.

Kneisels Play in Fenway Court

BOSTON, MASS., Nov. 23.—The first Kneisel Quartet concert of the current season was given on November 10 in Fenway Court, the private residence of Mrs. Jack Gardner. The program contained a Haydn Quartet, the Beethoven Quartet in C Major and a quintet for strings and piano by Courtlandt Palmer, who was the assisting artist. The usual Kneisel audience was in attendance, and seemed to enjoy the new surroundings.

William Hatton Green, assistant director of the Leschetizky School of Piano Playing, Philadelphia, is giving a series of class

musicales at his studio in Westchester, Pa., this season. His pupils come to play to each other, the program consisting of piano solos, duos and quartets for two pianos. At the first meeting on Friday, November 13, Arthur Howell Wilson was heard in the Mendelssohn Concerto in G Minor, assisted by Mr. Green at the second piano.

GIFT FOR LOS ANGELES CLUB

Site for New Building Donated to the
Amphions by San Diego Man

LOS ANGELES, CAL., Nov. 23.—Through the generosity of a well-known San Diego man, whose name is for the present withheld, it is likely that the Amphion Club, the leading musical organization of this city, will become the owner of one of the finest club houses and halls on the Pacific Coast in the near future. This San Diego man has donated to the club the site for the clubhouse, provided the organization raises the funds necessary for the construction of the building.

At a meeting of the executive committee of the club it was stated that there was every reason for believing that sufficient money can be secured without any great trouble, and a determined effort is to be made in that direction. The members of the club hope to have the building completed shortly after the first of the coming year. One of the features of the building will be a hall having a seating capacity of six hundred. The location of the site donated for the building has not yet been made public, but it is stated that it is in one of the finest residential parts of the city.

The Overwhelming Modesty of Stars

The *Morning Telegraph* publishes the following conversation as "credibly reported to have taken place between Oscar Hammerstein and Selma Kurz," the Viennese coloratura soprano who comes to the Metropolitan to succeed Mme. Sembrich next season, at a conference before Mr. Hammerstein had secured la Tétrazini as a "prize" attraction for the Manhattan:

H.—What are your demands, Fräulein Kurz?

S.—K.—Twenty-five hundred dollars a night.

H.—And?

S.—K.—Free transportation for myself and four others.

H.—And?

S.—K.—A suite of rooms at the St. Regis, without cost to myself.

H.—And?

S.—K.—Private car on all train journeys.

H.—Don't you want another ocean?

These surpass the demands made by Leo Slezak, the Vienna tenor, when Mr. Hammerstein "approached" him last Spring. Two thousand a night was his modest figure; otherwise, with the exception of the private car, he made the same conditions as Fräulein Kurz.

HELEN WALDO HEARD IN A UNIQUE SONG RECITAL

New York Contralto Presents an En-
joyable Program of Unfamiliar
Compositions

Helen Waldo, the New York contralto, assisted by Royal Francis Dadmun, basso cantante, offered a program of novel interest to the large New York assemblage that filled the Astor Gallery at the Waldorf-Astoria on November 17, when she gave Arthur Somervell's setting of Tennyson's



Helen Waldo

"Maud" as a song cycle, and also introduced the cycle Amy Woodforde-Finden has made of John Frazer's poem, "On Jehlum River." Miss Waldo, who has attained enviable distinction as a song-recitalist, has all the qualifications that make for success, a rich, mellow, expressive voice, artistic appreciation of what ever she undertakes and an individually effective and authoritative style, as well as a charm of personality that prepossesses her audience from the moment of her entrance. Pursuant of her usual custom, she preceded her singing of the various numbers by reading, in an attractive manner, the texts of the poems. "On Jehlum River," with its cleverly characteristic atmosphere, proved to be of greater musical value than the Somervell cycle, but Miss Waldo succeeded in presenting the latter also in a very engaging light.

Mr. Dadmun possesses a voice warmly colored, resonant and under excellent control. He joined Miss Waldo in "On Jehlum River," besides opening the program with a group of songs consisting of Hartmann's "Three Comrades," Henri Zay's "Love's Philosophy," Gounod's "Vulcan's Song," Richardson's "Mary" and Maud Valerie White's "King Charles," with all of which he gave manifest pleasure. Both artists received much applause. A word of recognition is due Ethel Wenk for her admirably played accompaniments.

Willard Flint Entertains in Boston

BOSTON, Nov. 20.—Willard Flint, the bass soloist and teacher, gave an informal musicale at his studios last Thursday evening. Many of his pupils and their friends were present and Mr. Flint gave his audience much pleasure by singing opera and oratorio selections. His numbers included a recitative, an aria from Spohr's "Faust," an aria from Verdi's "Masked Ball," "Sleep Romance" from Gounod's "Phile-

mon and Baucis," an air from Parker's "Hora Novissima" and an air from Handel's "Israel in Egypt." The evening was greatly enjoyed and Mr. Flint will undoubtedly give other affairs of a similar nature during the season. D. L. L.

OFFICIAL BOX FOR MAYOR

And Oscar Hammerstein's Is the "Official Opera"—A Tactful Coup

PHILADELPHIA, Nov. 23.—Oscar Hammerstein has again gracefully saved the day. It will be remembered that the wife of the Mayor of Philadelphia refused to attend the season of opera given by the Metropolitan Opera Company last year unless an official box was presented; this was not done and the season lacked the sanction of official presence.

Mr. Hammerstein, desiring to have everything done decently and in order, offered the use of a box to the Mayor; it was accepted with thanks.

Cast Arranged for Converse Opera

The Metropolitan co-directors have completed the details for the first production of Frederick S. Converse's one-act opera, "The Pipe of Desire," which will be given in English this season. Mr. Converse is now abroad, but George Edward Barton, the librettist, is here and has approved the scenery designs. The cast will include Riccardo Martin as *Iola*, Louise Homer as *Naola*, Giuseppe Campanari as the *Old Man*, Geraldine Farrar as the *Sylph*, Mme. Niessen-Stone as *Undine* and Albert Reiss as the *Salamander*. Arturo Toscanini will conduct.

Boston Artists Appear in Newburyport

BOSTON, Nov. 22.—Edith Castle, contralto of this city; Benjamin Berry, tenor, and Alice Woodward, soprano, gave a concert in Newburyport November 14, the first in a series to be given this season. There was a large audience and there was much enthusiasm. Miss Castle sang two groups of songs, including numbers by Holmes, Ries, Leoncavallo, Harris, Loomis, Fairfield and Buck. D. L. L.

A correspondent of an Eastern paper writes in a protesting vein against music in restaurants and closes in this way: "If any band be allowed at all, it should be one of stringed instruments alone, playing softly short selections." It is evident that the correspondent is forty, fat and uninteresting. Nobody goes to a restaurant to hear the music, which every young person knows is merely there to cover the conversation. Of course, if you are in the condition of the aforesaid letter writer, it doesn't make any difference who hears your conversation, but if you are young, if the dinner is good, if the young lady—but why go further; give us music in our restaurants, and plenty of it!

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WORK OF NATIONAL FEDERATION CLUBS

Interesting Musical Subjects Are Discussed by Various Branches

MEMPHIS, TENN., Nov. 23.—At the press office of the National Federation of Musical Clubs, the following announcements were given out to-day:

The Matinée Musical of Coffeerville, Kan., opened its season with a program of Serenades and Barcarolles. Mrs. W. H. Shepard is the president of the club this season and is assisted in her official duties by Mrs. C. T. Carpenter, Lelia Elliot, Mrs. J. H. Stevens, Mrs. C. A. Lang, Mabel Willis, Mrs. W. E. Ziegler and Mrs. Herman Lewis.

The Chaminade Club of Jackson, Miss., will study the fifth book of the Wardwell plan as adopted by the National Federation, for the ensuing year. The Chaminade boasts a progressive membership. This Club originated the "Mississippi Matrons' Contest," and to Mrs. Lilly Thompson is due the credit for the brilliant idea. The contest was held at Crystal Springs, Miss., during the Summer and after much serious thought on the part of the competent judges the prize was awarded to Mrs. H. C. Tye, of Pickens, Miss.

Prospects for the Bridgeport (Conn.) Club, the Wednesday Afternoon Music Club, are of the best. The club opened the year under exceptionally encouraging conditions, larger quarters having been taken after the first concert. The ball room of the city's new hotel, the "Stratfield," will be used in future as a concert hall.

The Ladies' Musical of Topeka, Kan., gave a sacred program at the First Presbyterian Church on November 11. Organ, violin and piano were the instruments used in the attractive program rendered.

On October 27 the Tuesday Morning Musical of Knoxville, Tenn., presented an attractive program of American music. MacDowell and Gilchrist were the composers represented. Mrs. Sprangler was director for the day. On November 24 a program of Old Music will be given under the direction of Mrs. Godwin. Florence Fair is the president of the Tuesday Club and is

assisted by Mrs. Wilhite, Mrs. Lula Mason and Mrs. L. McCoy.

On November 30 the Schubert Musical Club of Kalamazoo, Mich., will take up the study of Scotland in Music. In the evening of the same day the discussion and study of the Russian, Scandinavian and French



MRS. LILLY THOMPSON
President of the Chaminade Club of Jackson, Miss.

schools of music will be taken up. Miss Edith Forbes is president of the Schubert club this year.

On November 27 the subject for the program of the St. Cecilia Society, of Grand Rapids, Mich., will be "Songs of the East" and the work will be in charge of Mrs. Guy V. Thompson. On December 11 Mrs. Loomis and Mrs. Albert Jennings will have charge, when the subject will be "Public School Music." NOLA NANCE OLIVER.

The Misses Sassard Sing

The Misses Sassard sang at Wanamaker's in New York Friday afternoon, November 20, and will sing at the Klein Concert, Sunday, November 29. On December 4 they will give a recital at the residence of Miss Day, No. 31 west Forty-sixth street, with Mrs. Florence Wessell at the piano.

Frederick A. Parker, of Paterson, N. J., intends opening a studio in New York City.

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Metropolitan Opera Management to Offer Prize for Best American-Made Opera

Giulio Gatti-Casazza Urges Encouragement of Native Talent at Meeting of Board of Directors—Eminent Musical Authorities to Act as Judges in Contest

Since the announcement was made by Giulio Gatti-Casazza that he had concluded arrangements with Frederic S. Converse to produce his opera, "The Pipe of Desire," in English at the Metropolitan Opera House, he has received a number of letters from musicians all over the country rejoicing at the encouragement that the new management was prepared to give to American composers in the future. This suggested a new plan to Mr. Gatti-Casazza, and he outlined it Friday at a meeting of the Board of Directors of the Metropolitan Opera Company.

"The cordial reception of the news that we are going to attempt opera in English," said Mr. Gatti-Casazza, "has given me the idea that an institution like the Metropolitan Opera House should do something on a larger scale for the American composer. In looking over the history of grand opera in this country during the last ten years, I find that no effort has been attempted in this direction.

"The fact that American composers have devoted their talents in the past to the production of a lighter caliber does not diminish my faith in the possibility of the idea. It is largely a question of circumstances and environment, and in both of those I believe the American composer has been unfortunate.

"I am firmly convinced that there is enough musical talent in this country to justify a movement in favor of an American grand opera, and I am sure that if this movement is properly organized we shall be able to have operas that will be worthy of the name. It is also my opinion that the Metropolitan Opera Company should be the first to take the initiative in this project, and I think that the plan I have sketched to our directors will bring fruitful results.

"In brief," continued Mr. Gatti-Casazza, "my idea is that, in order to encourage and help American composers, the Metropolitan Opera Company should offer a prize for the best grand opera written by a composer born in this country. The amount of the prize will be determined later, and the successful composer will have his work performed at the Metropolitan Opera House. In addition to the fixed prize, the composer will also receive a royalty for each performance.

"This prize will be awarded by a jury composed of eminent musical and literary authorities, who will be selected by the Board of Directors. The principal condition will be that the work offered in competition must not have been performed elsewhere. The composer will be given the fullest latitude in the choice of his subject, which may be dramatic, tragic, or humorous, and the only restriction placed on the libretto is that it must never have been used for any other operatic purpose. The subject of the libretto need not necessarily be American, nor will it be necessary that the author of the book be a native of this country.

"These competitions have been successful in Italy, France and Germany, and only recently the Ricordi instituted a similar contest in England, which was productive of good results."

The board of directors of the Metropolitan Opera Company has accepted the plan proposed by Mr. Gatti-Casazza. The full details of the competition will be announced before the end of the month, and the amount of the prize will be determined. The contest will close two years after the publication of the conditions.

A NEW STRING QUARTET

Maurice Kaufman's Organization Will Appear Frequently This Season

The Kaufman String Quartet is a new organization which promises to make a name for itself in this, its first season. Its members are Maurice Kaufman, first violin; Joseph Urdang, second violin; Herbert C. Corduan, viola. The latter two young musicians are comparatively unknown to New Yorkers, but their playing was so satisfactory to Mr. Kaufman that he selected them from a number of musicians. Leo Schultz is the cellist.

The quartet has already booked a number of engagements, and will be heard at the Klein Sunday concerts, in the New German Theater, at the People's Symphony Auxiliary concerts, in a series of its own in this city, in Orange, and elsewhere.

At these latter concerts some well-known soloists have been engaged to appear in connection with the quartet.

Two new choruses have been organized in London, the Queen's Hall Choral Society and the Metropolitan Choral Society.

The Sevcik Quartet of Prague has been winning praise in Berlin.

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FROM MUSICAL AMERICA READERS

A Reader Interviews Mugnone

MILAN, Nov. 7, 1908.

To the Editor of MUSICAL AMERICA:

Your readers may be interested in some statements made in an interview held with the Maestro Leopoldo Mugnone, which has just been published in an Italian paper.

Mugnone, who is one of the greatest directors at the present time, if not the greatest the world has ever seen, is most exigent, but he is also most ready to give praise where it is due, and he is at once the terror and the idol of the world over which he wields his baton as a scepter.

He has lately been directing the Teatro de la Opera at Buenos Ayres, and is now on his way to the Royal Opera at Lisbon. He has refused recently the musical directorship of the Costauri of Rome, and also that of the Scala of Milan, although a committee headed by Viscount de Modrone went to Rome to beg him to reconsider his decision. It is probable that New York will see him at one of her great opera houses next year.

He is and always will be a student. While preferring Puccini among the modern composers, he especially admires Bellini, Donizetti, Rossini and Verdi, and when these works are given under his direction he is sure of an ovation.

Mugnone has a high appreciation and respect for the musical development now found in America, and understands that she admires all really great music and is impatient with trash. On being asked as to the exodus of all the famous singers from Italy, he answered: it was a foregone conclusion. America had always shown her high appreciation of talent and now the large number of new opera houses being built in both North and South America would tend to draw thither all the best artists. Yours truly, EMIL BRIDGES.

A Question Answered

NEW YORK, Nov. 14, 1908.

To the Editor of MUSICAL AMERICA:

The song to which your Minneapolis writer, Louise Madison, refers in MUSICAL AMERICA, November 14, is the composition of Bohm, and entitled: "Was I hab'." It is a German song. Emil Hofmann, the German baritone, introduced it in this country in a New York recital in 1900, but I cannot recall the occasion. Very truly yours, MARION BERTAUX.

NEW YORK, Nov. 16, 1908.

To the Editor of MUSICAL AMERICA:

Answering the inquiry regarding the song, "Pretty Songs, Yes, I Know Them," etc., I beg to state that the name of the number mentioned is "What I Have," an old Bavarian Volk song, by Carl Bohm, arranged for Männerchor by A. Zander, and called "Holdrio," for male voices.

Courteously yours,
GEORGE T. STURGIS.

Mme. Schumann-Heink's Protégée

NEW YORK, Nov. 19, 1908.

To the Editor of MUSICAL AMERICA:

An erroneous impression has resulted from statements published in papers throughout the country during the past two months regarding the twenty-three-year-old Indian girl who accompanied Mme. Schumann-Heink on her European trip. It has been stated that the young woman developed a high soprano voice while at a convent in Fort Smith, Ark.

This Indian girl, Mrs. H. B. McDaniel, who came to me as a pupil in April, 1907, and studied with me until May 20, 1908, was totally without musical knowledge when she came to me, and could scarcely sing more than an octave, viz., from middle C to D in the octave above. In March, 1908, Mrs. McDaniel made her first public appearance at a recital at my studios in Muskogee, Okla.

A week later she sang at a concert in

Wagner, Okla., given by Edgar B. Gordon, a violinist of Chicago, and myself. On May 21, when I took her to sing before Schumann-Heink, her range was from A below middle C to D above high C. In view of the fact that I discovered the possibilities in this voice, developed it to the point where it was possible to interest an artist of Schumann-Heink's rank, and finally arranged her appearance before the above named singer, I would like to receive whatever credit is due.

The Muskogee public can bear me out in the above statement of facts and the Muskogee Daily Phoenix of May 22 contained a detailed account of Mrs. McDaniel's introduction to Schumann-Heink by myself. Very truly,

MARION JEANÇON DE LA PARELLE.

An Admirer in Sioux City, Ia.

410 THIRTEENTH ST., SIOUX CITY, IA.

To the Editor of MUSICAL AMERICA:

I am one of many who are enjoying MUSICAL AMERICA every week, and though I am a pianist and teacher old in the work, I have never subscribed for a paper that proved so full of musical food. I am a New Yorker by birth and education, but am located in this city, where in my own studio, with my assistant teacher, I have 150 pupils under my supervision. Yours most respectfully,

ABBY A. LAWRENCE.

WANTED LISZT AS A TEACHER

Fond Parent Was Disappointed to Find that He Was Not Available

CHICAGO, Nov. 23.—The private office of Dr. F. Ziegfeld, president of the Chicago Musical College, is a treasure house in the pictorial decorations. Almost every leading light of music in the country has presented some memorial in the form of an autographed photograph or a letter that finds its place upon these walls. Last week the ambitious mother of a *nouveau riche* accompanied by her aspiring young daughter sought Dr. Ziegfeld in his studio and stated that she would like to have the young lady begin work immediately. The Doctor, who always makes it a point to investigate the capabilities of an applicant, after following out the usual custom, remarked: "Is there any particular teacher you would like to have your daughter study under?" The lady responded: "Well, we've been thinking it over, and I would like to have her begin under Liszt. I've read a good deal about him in the newspapers, and I see that you have his card here," pointing to an autographed picture of his that occupied a conspicuous place in the gallery of notables.

Dr. Ziegfeld controlled his risibles and stated in his most convincing tone: "Really, Madam, I wish I could arrange it, but you know Liszt has been dead for some time. He died shortly after Wagner."

"Dead," exclaimed the madam, "then why in the world don't you take their cards off the wall?" C. E. N.

CHOIR SINGS "RUTH"

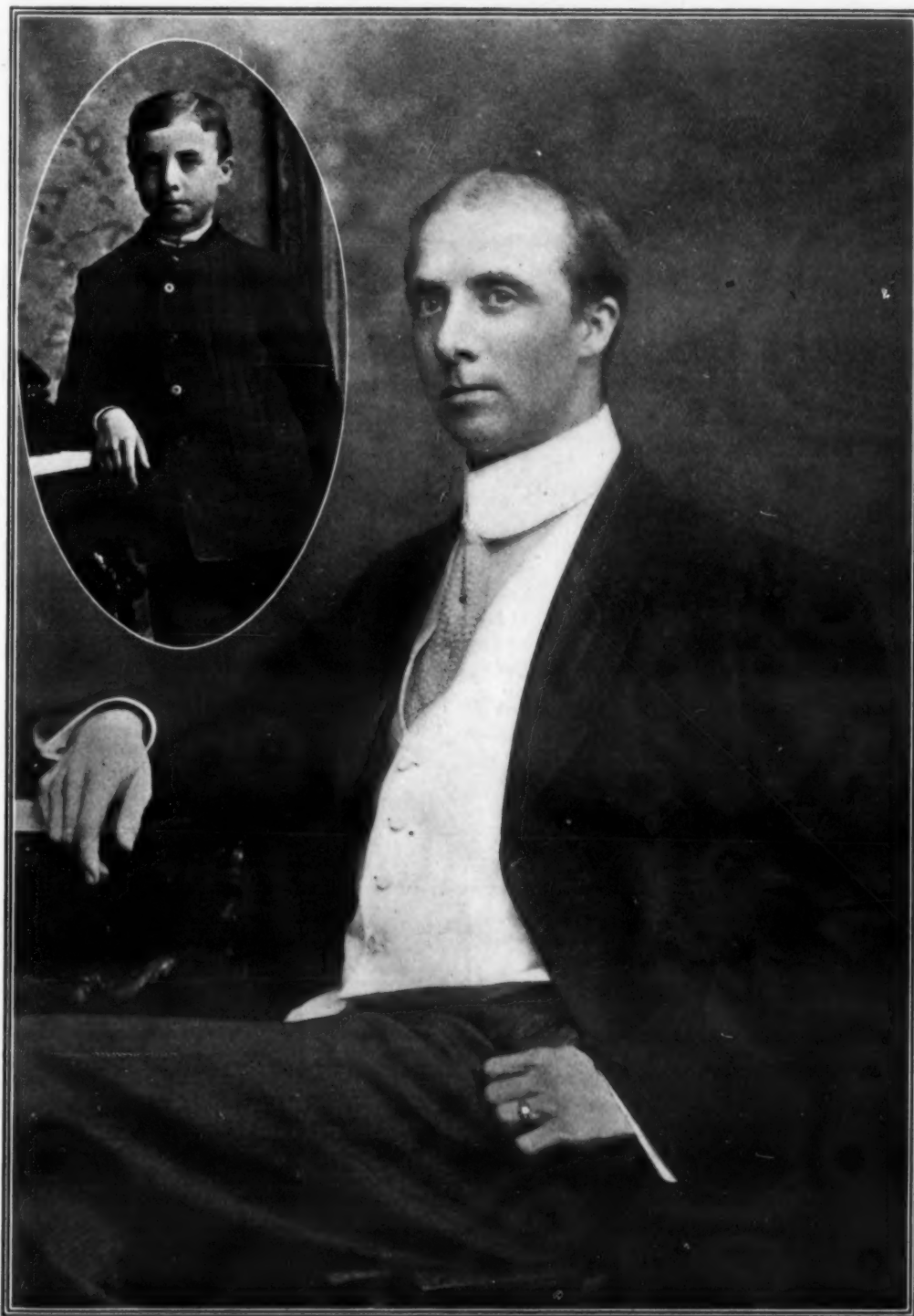
Fifteen Hundred People Hear Augmented Chorus and Orchestra

YORK, PA., Nov. 23.—The choir of St. Mathew's Church, assisted by members of the York Oratorio Society, gave Stainer's "Ruth" on November 13 before an audience of 1,500 people. The soloists were Ruth Clutz, soprano; Mary C. Clare, soprano; Mrs. R. G. Cox, contralto; J. A. Erwin, tenor, and Chester H. Thomas, bass. E. A. Frey was the director. The tone and attack of the chorus were especially good; the work of the soloists was artistic and pleasing.

Concerts for Young People

The first Symphony Concert for Young People will be given under the direction of Frank Damrosch next Saturday afternoon, November 28, at 2:30 o'clock in Carnegie Hall, New York. The plan for this season is founded on the Fairy Tales, Legends and Sagas which have inspired composers.

Philadelphia Pianist, Once Child Prodigy, Fulfills the Promise of His Youth



GEORGE SHORTLAND KEMPTON

Philadelphia's Well-Known Concert Pianist—The Smaller Photograph Shows Him at the Age He was Recognized as a "Boy Prodigy"

PHILADELPHIA, Nov. 23.—Philadelphia's growth as a music center is emphasized not only by the wonderful awakening in grand opera, but by the manner in which the city is sending its local artists through the country to appear in concerts and recitals. A conspicuous example of this trend is the work being done by George Shortland Kempton, who, although actively identified with local musical interests, has established a highly favorable reputation in many American cities.

As a boy he appeared in concert when he was one month of being eight years of age, in Denver, Col., where his parents settled shortly after their arrival in this country from England. It was upon this occasion that musical critics, called him the musical prodigy of the West.

Steadily since then Mr. Kempton has achieved the fame predicted for him in his youth.

He is a graduate of the Royal Conservatory of Leipsic, Germany, a pupil of Dr. Carl Reinecke and Johannes Weidenbach. On account of the exemplary distinction achieved by Mr. Kempton in all his studies in the Leipsic Conservatory he was awarded the Mendelssohn prize, which consisted of a large sum of money left by the Mendelssohn family for that purpose.

A similar honor, known as the Helbig prize, was also awarded him. Mr. Kempton has appeared frequently in concerts abroad and in this country and in Philadelphia, where he has resided since his re-

turn from Europe. He has a large following of pupils and is recognized as foremost among Philadelphia pianists.

He will give a series of three recitals in Philadelphia and New York during the next three months. He will also appear in concerts in Baltimore, Wilmington, Washington and Norfolk, Va.

ATLANTA ORATORIO SOCIETY

A New Chorus Organized in Progressive Southern Musical Center

ATLANTA, GA., Nov. 23.—The Atlanta Art Association has taken the initiative in organizing a new musical society for this city. The new organization will be known as the Atlanta Oratorio Society, and will supply a deficiency which has existed for some time. The officers are Mrs. S. M. Inman, president; Mrs. Clarence Knowles, H. M. Atkinson, J. Carroll Payne, vice-presidents; Mrs. E. W. More, secretary; C. B. Bidwell, S. N. Evins, J. M. Van Harlingen, committee. The director is H. W. B. Barnes.

The new society is beginning its rehearsals with every promise of success, and is meeting twice a week. It is expected that the already large chorus will soon number several hundred. The first appearance will be in the "Messiah," which will be given during the holidays. The organization has the hearty support of the musicians of Atlanta and surrounding towns.

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KRIENS QUARTET GIVES CHAMBER MUSIC CONCERT

Mme. Eleanor Foster-Kriens Assists in Presentation of an Excellent Program in New York

The Christiaan Kriens String Quartet, assisted by Mme. Eleanor Foster-Kriens, pianist, made its first bid for public approval at Carnegie Hall, Friday evening, November 20, and judging from the size of the audience and the appreciation shown, its efforts were well worth while.

The following program was given: Quartet, No. 21 (E Major), Mozart; "Aufschwung" and "Warum?" by Schumann; "Valse Brillante," by Chopin, and MacDowell's "Hungarian," played by Mme. Kriens; Andante Cantabile, Tchaikowsky; Quartet, B Flat Major, Christiaan Kriens; Fantasia Brillante sur l'opera "Faust," Wieniawski, played by Christiaan Kriens; Trio, Op. 42, Gade, played by Mme. Kriens, Hans Kronold and Christiaan Kriens.

Mme. Kriens's ability as a pianist and her selection of numbers were thoroughly enjoyed. A feature of the program was the Quartet in B Flat Major, by Christiaan Kriens, which showed Mr. Kriens to be a composer of no mean ability.

The personnel of the quartet is Christiaan Kriens, first violin; Louis Green, second violin; Carl Binhak, viola; and Hans Kronold, cellist.

The enthusiastic disciples of "Straussism" in music were wont to point analogies between the storm of criticism which welcomed the efforts of Richard Wagner, in the early days, and the dislike which was

aroused by the attempts to foist certain of the Strauss compositions on a helpless public. Though the Wagner comparison was worked to the limit during the Strauss epoch in New York, who hears it made nowadays? One of our orchestras played "Thus Spake Zarathustra" the other day to an uninterested audience, and the critical reports were positively inimical. Tempus fugit—also artificial reputations!

Some composers, like Charpentier with his "Louise," seem to be known by only one work, and others, like Richard Strauss, appeal because they are eclectic, but Debussy bids fair to be known, in America, as a composer who is a favorite only in his more extended works. The New York public has heard, at recent recitals, some of the shorter numbers for voice and for piano, but they have not been acclaimed as masterpieces like his longer compositions, such as "Pelléas et Mélisande," "L'après midi d'une Faun," and the Sea Pictures for orchestra. It is probable that an appreciation of his music depends on the formation of a peculiar atmosphere which cannot be produced in a short effort; even in "Pelléas et Mélisande" the success of the first performance of the work was not pronounced until after the fourth act.

Sing Spohr's "The Last Judgment"

The Choir of St. George's Church, Stuyvesant Square, Homer Norris organist and choirmaster, sang Spohr's oratorio, "The Last Judgment," on Sunday evening, November 22. Viola Waterhouse, J. R. Thomas and Henry Burleigh were the soloists. Philip James played the accompaniments and a sonata by Elgar. The choir numbers eighty voices.



"I dreamt I dwelt in marble halls!" shrieked the prima donna, as she pranced down the stage.

"I'd like to get at the idiot who woke her up," growled the scanty-haired man in the front row.



"You sent for me, Mrs. Muchmoney?" "Yes, you are a musician, I am told; I want you to compose something for our automobile chime."

Adelaide—I hear George calls at your house almost every evening.

Cornelia—Yes; and I have tried every plan I can think of to make him stay away, but in vain.

Adelaide—Why don't you sing for him?

Husband (from his study)—What is that Ethel is playing?

Wife (in next room)—First Steps in Music.

Husband—But isn't there anything she can play with her hands?

"What shall I play?" asked the organist of an absent-minded clergyman.

"What sort of a hand have you got?" was the unexpected reply.—Judge.

Several ladies and gentlemen were traveling together in a railway carriage from Dresden to Leipsic. They were mostly strangers to one another, but the conversation soon became general.

One of the ladies had been at the Court

theater the night before, where the opera of "Euryanthe" had been sung, and was loud in her expressions of disapproval.

"Worse than all," she went on, "that Mme. Schroeder is much too old for her part; her singing is becoming unbearable. Don't you think so, too?" she asked, turning to the gentleman next to her.

"Wouldn't you rather tell all this to Mme. Schoeder herself? She is sitting opposite to you," he replied, coldly.

After the general silence which followed this remark the critical lady turned to the singer with many confused apologies.

"It is that horrid critic, Schmieder, who has influenced my judgment concerning your singing. I believe it is he who is always writing against you. He must be a most disagreeable and pedantic person."

"Had you not better tell all this to Mr. Schmieder himself?" calmly inquired Mme. Schroeder. "He is sitting next to you."—London Globe.

At a recent San Francisco concert, in which each performer seemed bent upon surpassing the others in giving the worst performance possible, a very stout lady was seen to move uncomfortably in her chair. A sympathetic person sitting next to her said: "It's too bad these chairs are so small, and moreover, so closely placed together, isn't it?"

The stout lady replied: "O, it isn't the chairs that are worrying me."

The concert was thoroughly enjoyed—by the performers.—San Francisco Chronicle.

An amusing incident occurred in a leading hotel the other night, showing the willingness of waiters to please and the innocent errors they are likely to make. A woman diner told the waiter not to serve her next course until the orchestra had finished playing, as the number was a favorite one of hers. When ended the waiter politely brought the program and pointed out the ninth selection, saying: "Madam, it was composed by Rubinstein, and I know him, for he was the bandmaster in the Hotel Cecil, London, when I worked there."—New York Herald.

A. G. Salmon Plays Russian Music

HAVERHILL, MASS., Nov. 23.—Alvah Glover Salmon, pianist and lecturer, gave a recital in Haverhill on November 11, under the auspices of the Haverhill Musical Club. The program was devoted entirely to the music of the Russians. The performance was preceded by a lecture which dealt with the history and characteristics of Russian music.

Boston Orchestra in Providence

PROVIDENCE, R. I., Nov. 23.—The Boston Symphony Orchestra will give its series of three subscription concerts in Providence on November 24, December 29 and February 2. There will be a soloist at each concert. Two, Lilla Ormond and Josef Lhévinne, have already been engaged, and the third will be announced later.

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FREDERICK, MD., HAS A PROGRESSIVE CHORUS

Maurice G. Beckwith Directs 300 Singers
in Society That Plans Ambitious
Spring Concert

FREDERICK, MD., Nov. 23.—The Choral Society of Frederick, Maurice G. Beckwith, director, will render Mendelssohn's "Elijah" this Spring and possibly Cowen's "The Rose Maiden." Rehearsals are being held regularly. This is the ninth season of the society, which was organized by



MAURICE G. BECKWITH

Director of the Choral Society of Frederick, Md.

Mr. Beckwith, and numbers over three hundred members of the best singers of Frederick.

Prominent soloists are engaged in connection with the society's Spring Festival. Mr. Beckwith has aroused much interest in local music through the good work of the Choral Society. He is director of the music department of the Woman's College of Frederick, with which he has been connected for eleven years, and teaches voice, solfeggio and chorus. The weekly chorus rehearsals at the college, under his direction, have become a leading feature of the conservatory.

Mr. Beckwith received his musical education at the New England Conservatory, and private study under H. Martyn Van Lennep, London, England, and S. C. Bennett, of Carnegie Hall, New York City.

W. J. R.

Appear in Thanksgiving Concert

Mme. Jeanne Jomelli, the distinguished concert soprano, formerly with the Manhattan and Metropolitan Opera House Companies, was scheduled to sing at the Thanksgiving concert in aid of St. Mark's Hos-

pital, at Carnegie Hall, Thursday. Albert Spalding, the American violinist, and Victor Herbert, director, were also listed on the program.

SEATTLE ORCHESTRA OPENS ITS SEASON

Adela Verne Soloist at First of
New Series of Concerts
Under Kegrize

SEATTLE, WASH., Nov. 21.—The Seattle Symphony Orchestra began its new season's series of concerts, under the direction of Michael Kegrize, last Sunday afternoon, when a large and well-pleased audience listened to its playing of an attractive program and the solos of Adela Verne, the assisting pianist.

The orchestra has been materially strengthened in all of its sections since last year, and the result is that Conductor Kegrize now has an admirably balanced organization under his baton, which, while preserving all the enthusiasm and alert animation that characterized its work last season, produces added sonority and beauty of tone, and is capable of greater comprehensiveness of scope. Worthy of the highest praise was the orchestra's playing of Litolff's "Robespierre" Overture, Godard's "Jocelyn" Suite, Rubinstein's "Music of the Spheres" and Dvorak's "Humoresque," and the accompaniments for the Saint-Saens Concerto played by Miss Verne and Conrad Bieber's capably performed trumpet solo, "Siegmund's Love Song," from Wagner's "Die Walkure." Miss Verne paid this significant tribute to its work afterwards: "I was delighted with the playing of the Seattle Symphony Orchestra to-day and with the work of Mr. Kegrize. The accompaniment to my concerto was beautiful."

Miss Verne, who made her Seattle debut on this occasion, met with a most enthusiastic reception. She made an immediate conquest of the audience and was compelled to play several encores in acknowledgment of the applause accorded her. Her excellent technique and many unusual qualities of temperament and musicianship were displayed convincingly in the Saint-Saens Concerto in G minor, Alkan's "The Wind," Borodins "Au Convent," Rubinstein's Staccato Study, a Mendelssohn Scherzo, and the Gluck-Sgambati Melodie.

Francis Rogers, the baritone, sums up what the vocal student can learn in the various European countries in this manner: in Italy, freedom of expression and lyric fervor; in France, perfection of diction and fineness of taste; in Germany, sincerity and depth of musical feeling.

Gorter's one-act opera, "Das süsse Gift," was received somewhat indifferently at its premiere in Vienna.

Max Bruch's cantata "Gustav Adolphus" was given at Upsala on the anniversary of the battle of Lützen.

Ysaye Begins His Annual Series of Symphony Concerts in Belgian Capital



EUGENE YSAYE

The Celebrated Belgian Violinist Has Been Developing His Abilities as a Conductor of Late Years. He Has Just Begun His Annual Series of Orchestral Concerts in Brussels

BRUSSELS, Nov. 14.—The most interesting series of concerts of the Brussels season will begin to-morrow under the direction of Eugene Ysaye, when his symphony orchestra will give the first of a number of noteworthy programs in which celebrated soloists will assist. In all there will be seven concerts, and one extra program, which will be E. Deru's concerto.

M. Deru is known better as Ysaye II of his school and a reformer of the art of violin playing. He is one of the most popular violinists in Belgium and is the teacher of the future Queen of Belgium, who is an accomplished violinist and an enthusiastic patroness of music. The French government has just decorated M. Deru with the order of the "double palms."

The Royal Conservatory of Music of Brussels has a fine collection of curious old instruments numbering 3,120, which has just been augmented by the receipt of 473 more specimens from Leipzig. This now is considered the largest in the world. The new collection was donated by the late César Snoeck. The German Emperor offered a high figure for it, for the Royal High School of Music in Berlin, but the attorney of the Snoeck estate declined the offer, so the whole invaluable collection arrived last week. The museum is so crowded that a new wing will have to be built to accommodate the new acquisitions. This collection will be known as the "Collection Nationale de Snoeck."

Musicians here are greatly astonished that most of the first prizes of the Conservatory are carried away by American talent.

M. J. Joachim-Nin, the pianist, was nominated honorary professor of the Schola Cantorum last week.

The Royal Conservatory of Brussels has adopted the new Nicolas Laoureux Method of violin instruction. M. Gevaert, the director, claims that this method excels that of de Beriot. Ysaye in an interview said that this book in the future will take the place of the de Beriot Method, saying that teachers nowadays want something more practicable and interesting for pupils. Mathieu Crickboon, the violinist, also has had a new method published. Critics claim that this book is entirely new and differs from all others.

Georges Lauweryns, the pianist, and formerly accompanist for Jan Kubelik, has written a new ballet, "When the Cat's Away." It had an immense success at the Théâtre Royal de la Monnaie. It was given five days in a week.

Jascha Braun, the boy violinist of Russian origin, studying here under Ysaye, has received the gift of a Stradivarius violin worth \$25,000 from the Russian government. The instrument must go back after his death to the St. Petersburg Royal Museum of Musical Instruments. Braun is fifteen years old. His parents are poor and his government aids him here. He has a remarkable technique and repertoire.

G. A.

Selma Kurz, the coloratura soprano who comes to the Metropolitan from Vienna next season, is still under thirty. Tetrazzini's meteoric "arrival" in London eclipsed her suddenly acquired popularity there.

Hermann Gura, late director of the Schwerin Court Opera, has been engaged for a similar position at the Hamburg Municipal Opera.

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CHICAGO GIRLS SINGING IN GRAND OPERA ABROAD

Two Bruegger Pupils Win Distinction in Cologne—Mark E. Oberndorfer's Success as Accompanist

CHICAGO, Nov. 23.—Frederick Bruegger is elated over the success of two of his pupils, Fredericka Keck, soprano, and Helene Allmendinger, contralto, who have just gone abroad to study with and appear under the direction of Herr Lohse, director of the Cologne Grand Opera. Miss Keck, who has been studying for eight years past with Mr. Bruegger, has a brilliant, sympathetic voice and already enjoys operatic and stage experience.

Last season upon a moment's notice she filled Mme. Van Dyk's dates with Francis Macmillen, scoring success. Miss Allmendinger, it is claimed, has a remarkable contralto voice and during her four years under the tutelage of Mr. Bruegger has had considerable concert work and a good church position.

Mark E. Oberndorfer is one of the artists here in the field of accompaniment who have done yeoman service for visiting stars. Last season he provided accompaniments for every singer who appeared at the fashionable series of Monday morning recitals at the Congress Hotel. In every instance Mr. Oberndorfer was compelled to furnish the accompaniments under disadvantageous circumstances and triumphed signally. This season his services are in demand and he received many compliments

on his adroit accompaniment to the "Salome" accompaniment given of Mme. Olive Fremstad's vital interpretation. This score which was written by Richard Strauss himself, is tricky and full of difficulties.

Max Heinrich, the distinguished baritone and educator, who is associated with his talented daughter, Julia Heinrich, recently completed a successful concert tournee and has returned to this city and located a vocal studio in the Auditorium building.

Frederick J. Wessels, manager of Orchestra Hall, and the Theodore Thomas Orchestra, who has been dangerously ill for a fortnight past, is now rapidly recovering from a rare dental surgical operation, one of the most remarkable recorded in the history of dentistry.

Herman Devries, the well-known operatic basso and distinguished vocal teacher, recently returned from Europe, bringing with him the manuscript of an original playlet entitled "The Anniversary," the English version of which has been furnished by Mrs. O. L. Fox, the well known vocal teacher, who wrote the song cycle, "Love's Garden," which was presented here with great success two years ago.

Marine Band May Compete

WASHINGTON, D. C., Nov. 23.—The Attorney-General has decided that the Marine Band is not a "Navy" band, and that it therefore does not come under the operation of the law prohibiting such bands from competing with union organizations. The appeal of the union has been denied, and the band is free to accept local engagements.

CLARA CLEMENS SINGS IN NEWARK CONCERT

Mark Twain's Daughter Appears with Emil Hofmann in Varied Program of Songs

NEWARK, N. J., Nov. 23.—Clara Clemens, contralto, daughter of Mark Twain, gave a song recital at Wallace Hall Monday evening of last week. She was assisted by Emil Hofmann, baritone. This was Miss Clemens's first professional appearance in Newark, and she was cordially greeted by a large audience. Her program numbers were Secchi's "Lungi dal caro bene," Mascagni's "Serenata," Tirindelli's "Amore," Sjoegren's "Romance," Chadwick's "The Danza," White's "When the Swallows Homeward Fly" and Batti's "Evoc." If Miss Clemens, as a singer, never achieves the fame won by her distinguished father, Mark Twain, she, at least, will have the satisfaction of knowing that she has given much pleasure to music-lovers by the employment of her fine voice and admirable art in the interpretation of song, and judging from her reception on Monday night she will be a favorite on all future occasions with Newark music-lovers.

Mr. Hofmann was in good voice. His numbers included Richard Strauss's "Dream Through the Twilight" and "Devotion"; Wolf's "The Gardener," Hahn's "Were My Songs With Wings Provided," Heinrich's "Who Knows," Stoughton's "Desire," Tour's tragic "Mother of Mine," a couple of Lohr's Irish Love Songs, as well as the latter's "Soldier's Song."

Elman on His Way to America

Mischa Elman, the Russian violinist, sails for this country on the 28th inst., aboard the *Kaiserin Augusta Victoria*, and is accompanied by his father, his personal manager, Daniel Mayer, and his pianist, Waldemar Liachowsky. Elman's American debut will be in Carnegie Hall, New York, on December 10, with the Russian Symphony Orchestra, when he will play the Tchaikowsky Concerto. Elman will play ten orchestral concerts in New York within the first three weeks of his arrival, an unsurpassed record for any new virtuoso. In addition he will give several recitals. Elman is coming under the management of Henry Wolfsohn and he is booked for concerts as far West as the Pacific Coast.

Altschuler to Give Scriabine Novelty

The orchestral feature of the next Russian Symphony concert at Carnegie Hall on December 10 will be the symphony "Ecstasy" of Alexander Scriabine, which will then receive its first production on any concert stage. One week later the work will be produced at the Moscow Symphony concert, the composer appearing in the

same program as a piano soloist. The symphony came from the printer's hands only a few weeks ago and the first copy was sent to the Russian Symphony Society of New York. The work requires an orchestra of over one hundred men. At this concert Mischa Elman, the young Russian violinist, will make his American debut.

MRS. TIPPETT'S MUSICALE

Boston Teacher Presents Her Pupils in an Enjoyable Program

BOSTON, Nov. 23.—The first of Mrs. Clara Tippet's popular morning musicales at the Tippet-Paull Studios was given last Friday morning. The singers were Mrs. Florence Ross, soprano of the Universalist Church, Newtonville, Mass., and Mrs. Inez Perry Turner, contralto of the St. Lawrence Church, Portland, Me. Violin obligatos were played by Daniel Kuntz, of the Boston Symphony Orchestra.

Mrs. Tippet may rightly take pride in the finished work of her pupils. Clear enunciation, perfectly placed tones, intelligent phrasing and a general musicianly comprehension of the requirements of their selections were features which impressed themselves strongly upon the audience. Mrs. Tippet played accompaniments that were accompaniments, and Mr. Kuntz added to the excellent support of the singers. D. L. L.

Concert for Boston City Club

Boston, Nov. 23.—Josephine Knight, soprano; Jacques Hoffman, violinist; Marion Haines and John Orth, pianists, gave a concert before the Boston City Club last Thursday evening. This was one of the interesting musical evenings given during the Winter season at this club, and was under the direction of Mr. Orth. Miss Knight's number included the Polonaise from "Mignon," which she sang in such a delightful manner when she was soloist with the Apollo Club at one of its concerts last Winter. She also sang two groups of songs by Massenet, Bemberg, Bullard, Brahms and Parker. D. L. L.

Boston Orchestra's Next N. Y. Concerts

The second pair of New York concerts of the Boston Symphony Orchestra will be given in Carnegie Hall on Thursday evening, December 3, and Saturday afternoon, December 5. The soloist on Thursday evening will be Ossip Gabrilowitsch. Emil Sauer will make his only appearance in New York with the Boston Symphony Orchestra at the Saturday matinee concert.

Theresa Davidson, of Sioux City, Iowa, is studying with Jean de Reszke, the great tenor, in Paris. Miss Davidson had studied with the leading New York teachers before going abroad.

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SELECT SONGS FOR NEXT SAENGERFEST

Music Committee of National Convention to Be Held in 1911 Meets in Milwaukee

MILWAUKEE, Wis., Nov. 23.—Numerous folk and popular songs which will be sung at the thirty-third national Sängerkongress to be held in Milwaukee in 1911, were selected by the musical committee of the North American Sängerbund at a meeting in Milwaukee on Nov. 18.

Among the selections decided upon are: "Maedele, ruck, ruck," folk song; "In einem kühlen Grunde," Gluck; "Leutzwil's Wilde Jagd," Weber; "Der Lindenbaum," Schubert; "Fein's Liebchen," Spindel; "Wanderschaft," folk song; "Liedesfreiheit," Marschner; "Ossian," Beschnitt; "Am Rhein," Ayslinger; "Schaefer's Sonntaglied," Kreutzer; "O Welt, du bist so Wunderschön," Gericke, and "Spinn, Spinn," Juengst. A complete program will be given out in February when it will be published in book form.

The musical committee is composed of the following, who were present at the conference: President Hanno Deiler, New Orleans; secretary, Adolph Link, St. Louis; Gustave Ehrhorn, Chicago; treasurer, John P. Fraenel, Indianapolis; Louis Ehrgott, Cincinnati; Albert Kramer, Milwaukee, and Jacob Spohn, of Chicago.

The North American Sängerbund consists of 183 separate organizations in the Eastern, Central Western and Southern states and has a total membership of 4,000. M. N. S.

Bostonians Liked Tina Lerner

BOSTON, Nov. 23.—A number of prominent Boston musicians and music-lovers went down to New York a week ago to attend the American debut of the much-heralded Russian pianist, Tina Lerner. Among these was Henry L. Mason, chairman of the Board of Directors of the Mason & Hamlin Co. Mr. Mason was profoundly impressed by the new pianist's work and expressed his conviction that she is destined to have a great career.

Miss Lerner is to appear here at the semi-private subscription musicale arranged by Mrs. Hall McAllister at the Hotel Somerset next month, and it is understood unofficially that she will have another important engagement in or near Boston later in the season. D. L. L.

Grace Smith, the well-known young English pianist, will shortly arrive in Montreal. She has played before Queen Alexandra

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by special command, and has also been on tour with Kubelik, besides gaining a great success in London at the Queen's Hall concerts.

Toronto Musicians Back from Europe

TORONTO, Nov. 23.—Alice Dean, the gifted young Canadian violinist, has returned to Toronto after spending four years abroad, and gave her first recital under the patronage of the Lieutenant-Governor and Mrs. Gibson, at the Conservatory of Music on November 20. Miss Dean was assisted by Lissant Beardmore, tenor, who recently returned from abroad. While in Europe Miss Dean studied with Antoniodi Grassi, concert master of the Bohemia Philharmonic, Prague, and latterly with Sevcik, the eminent violinist. H. H. W.

Mischa Elman gave his Berlin concert in Mozart Hall on November 14.

SANG "VIOLETTA" ON AN HOUR'S NOTICE

Emma Almeri Covers Herself With Glory—Had Never Sung the Part Before

CHICAGO, Nov. 23.—Emma Almeri, the clever Chicago cantatrice, who several years ago impressed Italy with her vocal power, and last season was conspicuous for her work as the prima donna with the Abramson Opera Company, distinguished herself one night last week in taking the rôle of *Violetta* in "Traviata" to oblige the management of the International Theater. The Italian prima donna, Lina Bertossi, was indisposed, and gave but an hour's notice.

Miss Almeri had never before sung the rôle of Verdi's hapless heroine in public, but had understudied it so advantageously that she took the part without even an orchestral rehearsal and made a distinctly favorable impression.

She carried the tricky and exacting music of the second act with expressive power and vocal finish that was singularly satisfactory. She has youth to give effect to her remarkable versatility.


C. E. N.

Allen Spencer's Chicago Recital

CHICAGO, Nov. 23.—Allen Spencer will play the following selections at his recital Tuesday evening, November 17, at Music Hall: Ph. Em. Bach's Sonata in A Minor, Gluck—Brahms's Gavotte in A Major, Beethoven's Thirty-two Variations; Brahms's Intermezzo in E Flat and Ballade in G Minor, Schumann's "Des Abends" Oldberg's "Carillon," Chopin-Liszt "Chants Polonoise," Debussy's "Goldfishes," and the Strauss-Schutt Paraphrase on Waltz "Roses from the South."

Musical Activity in Duluth

DULUTH, MINN., Nov. 23.—There is great activity in Duluth musical circles this Fall. The Matinée Musical Club's plan of work consists of the study of standard composers. The usual Christmas music and a MacDowell program will be an important feature. N.



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EMMY DESTINN'S VIEWS ON MATRIMONY

"No opera singer has any business getting married. Her art or her home would suffer in consequence. When a singer finds the man whom she feels she should marry then she should give up her public career. I will do that if I marry." It was Emmy Destinn, the new Metropolitan prima donna, here for the first time, who made these remarks to a newspaper man about matrimony and the operatic stage. She is still in her twenties, and apparently is in no hurry to "spoil her career." She says, however, that American men are "wunderschön," and that they have the finest eyes in the world.

"Would you marry an American man, then?" she was asked.

"Ah, indeed I would, if any one of them did me the honor to fall in love with me. You see I am just old fashioned enough to believe in love," added the singer with her face beaming.

"I am going to learn English because I am in love with America and Americans. There is such hospitality here, and my first appearance was one of the greatest tri-

umphs of my life. The house seemed splendidly intelligent and appreciative.

"To me, with my fresh impressions of your great land, it is far and away the greatest country in the world, and has a future that is beyond anything one could imagine," continued the singer.

Of the schools of opera now in vogue, Miss Destinn said that to her the Debussy school and the modern French were the least interesting, but the German school with Strauss was the greatest since the old Italian. "No opera will ever be so fine as that of the old Italian school, and the Debussy opera is scarcely opera at all. It is nothing more nor less than drama, and if this type of opera continues along those lines it will run itself out entirely, for it really is not opera. But Strauss is wonderful; he is one of the greatest geniuses of the age. I think the time will come when there will be a decided change and the Italian school of music will come again into its own with all its beautiful melody and real operatic basis."

HADLEY'S "SALOME" ON PHILHARMONIC PROGRAM

Young American Composer's Work Scheduled for Its First Presentation in New York This Week

Henry K. Hadley's "Salomé," which he calls in his manuscript "a Tone Poem for full orchestra after Oscar Wilde's Tragedy," was listed by the Philharmonic Society under Wassily Safonoff for its concert on Friday afternoon and Saturday evening in Carnegie Hall. The work was published in Berlin in 1906, although Mr. Hadley wrote to H. E. Krehbiel that, inspired by a performance of Wilde's tragedy, witnessed in Germany, he had composed the poem before the production of Richard Strauss's opera of the same name at Dresden in 1905. The score is dedicated to the composer's father and first performed by the Boston Symphony Orchestra under the direction of Karl Muck last April.

The composer, who is now a conductor at the opera house in Mayence, where one of his operas is to be produced this season,

is not a stranger to Philharmonic audiences. On December 20 and 21, 1901, his symphony, "The Four Seasons," which had carried off the Paderewski prize two months before, was performed under the direction of Emil Paur. A ballet suite of his composition was brought out at a concert of the American Symphony Orchestra in Chickering Hall, on March 24, 1897; a cantata, entitled "In Music's Praise," was performed by the People's Choral Union in Carnegie Hall in April, 1901, and at a concert of his compositions arranged by himself at the Waldorf-Astoria in 1900, which Mr. Seidl conducted, the "Four Seasons" symphony and two movements of a symphony entitled "Youth and Life" were heard.

Henry K. Hadley was born in Somerville, Mass., in 1871. His father is a musician and gave the first care to his education, sending him afterward to Boston, where he studied counterpoint with George W. Chadwick; harmony with Stephen Emery and violin with Henry Heindl and Charles Allen. He then went to Vienna, where he became the pupil in composition of Eusebius Mandyczewski.

Mme. Rider-Kelsey, who is to be the so-

loist of these concerts, will sing Mendelssohn's "infelice." The program, which will be reviewed in MUSICAL AMERICA next week, will begin with Weber's overture "Euryanthe," and conclude with Beethoven's Symphony No. 7, A major.

JANET DUFF ARRIVES FOR SECOND TOUR OF THE UNITED STATES



JANET DUFF

English Contralto Who Will Tour America This Season

Boston, Nov. 23.—Janet Duff, the contralto, arrived from London, England, recently for her second American tour during which she will be under the management of W. S. Bigelow, Jr., of this city. She will be available from now until May 20 for concerts, oratorios, orchestras and recitals.

Miss Duff is a pupil of the famous Hungarian composer and teacher, Francis Korbay. Her voice is of ample compass and it is agreeable throughout. Her upper tones are singularly well placed and she uses them with uncommon skill. The lower tones are effective and she is not given to forcing them.

Miss Duff has appeared with Blanche Marchesi, Albani, Susan Strong, the Hess Quartet, Wessely Quartet, Plunket Greene, Kennerly Rumford, Fanny Davies and others.

Her favorite oratorios are the "Messiah," "Elijah," Verdi's "Requiem," Samson and Delilah, Dvorák's "Stabat Mater," also Bible Songs, "Swan and Skylark," and "Redemption."

The Montral Star had the following to say of her appearance there: "Miss Duff, the English contralto, scored another triumph last night. The 'Bible Songs' of Dvorák are without doubt among the finest things ever written for solo voice. Miss Duff's magnificent contralto is particularly suited to songs of this type, and the genius of Dvorák was faithfully mirrored by reason of her acute artistic perception, and the completeness of her sympathy with his individuality." D. L. L.

PEACE REIGNS AGAIN

Ocean Grove Resumes Its Traditional Calm After Suit Is Withdrawn

OCEAN GROVE, N. J., Nov. 23.—Contending that the Ocean Grove Camp Meeting Association ought to pay taxes on the big Auditorium because it is used for secular entertainments, the Taxpayers' Association recently entered suit to compel this action. On learning of the intention of the Camp Meeting Association to stop all concerts rather than pay taxes, the Taxpayers' Association, which consists mostly of hotel keepers whose business would be ruined by such a course, withdrew the suit.

A Surprise in Little Italy

Recently a party from uptown visited a restaurant in the heart of Little Italy and proceeded to enjoy local color at a terrific rate, says the New York Times.

What they particularly liked was the singing of Italian songs by local talent gathered along Elizabeth and Mulberry Street. And their joy was heightened when a large, quiet Italian, who had been sitting

modestly at a table nearby, suddenly volunteered to contribute a few operatic songs. He did so, arousing wild applause among his countrymen. And the party in search of local color joined in the applause, for the man certainly had a good voice.

So insistent became the encores that finally the quiet man, with a low bow, paid his bill, and vanished.

"Do you know who that was?" asked an Italian of the party of strangers. And when they, one and all, had answered in the negative, the Italian, puffing up with pride, replied:

"That was Caruso."

Caruso, indeed, it was. The celebrated tenor is said to enjoy nothing better than to steal away and take a meal now and then in the Italian quarter of New York.

DEBUSSY'S "BLESSED DAMOZEL"

Oratorio Society Will Introduce Choral Work to New York

Debussy's choral work for women's voices, "The Blessed Damsel," which the New York Oratorio Society will introduce at its first concert on Wednesday evening, December 2, at Carnegie Hall, is a work of the composer's early twenties.

It was produced in Paris in 1893, and revived at a Colonne concert in 1902, when Mary Garden sang the solo music of the Damsel.

Boston, Philadelphia and Cincinnati have already heard "The Blessed Damsel." At the concert of December 2 the Oratorio Society Chorus will be assisted by an orchestra and by Nevada Van der Veer, who will sing the title part.

Baltimore Musician Married

BALTIMORE, Md., Nov. 23.—John M. Iula, director of the Beethoven School of Music, and Carmela Graziade, of New York, were married in the latter city on November 11. They will reside in Baltimore.

W. J. R.

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HAMMERSTEIN GETS RIGHTS FOR 'ELEKTRA'

**Richard Strauss Shows Confidence
in Manhattan Opera House
Impresario**

BERLIN, Nov. 21.—"Elektra," the new opera by Richard Strauss, will be produced in the United States next season. Oscar Hammerstein has arranged for the exclusive rights.

The opera is now being rehearsed at Dresden with Mme. Schumann-Heink in the leading rôle.

"When I discussed with Richard Strauss the question of the rights to 'Elektra' for the Manhattan Opera House," Mr. Hammerstein said on Monday, "it was almost settled that I should get the exclusive right to produce the work here. Now I have a cable from Strauss's publishers saying that the work is mine for this country."

"No good luck in this," Mr. Hammerstein went on to say. "I worked like a horse to gain for my house the greatest musical attraction of the century. I began negotiations last Summer, when I met Strauss in Berlin at dinner."

"I clinched the thing by cabling over the money. Strauss's representatives wired me it was unnecessary; that my word was sufficient, but I like to go sure, and there is no surer thing in the world than money. I secured 'Elektra' for three seasons, but cannot produce it until 1909."

"When I come to think of it," mused Mr. Hammerstein, "I am almost ashamed at having secured 'Elektra,' with the several managers of the Metropolitan Opera House striving like wild, in their own quiet way, of course, to capture Richard Strauss's work. If Dippel and Gatti-Casazza had been quick enough and clever enough to secure 'Elektra' it would have set up the Metropolitan once more as the leading opera house of the world. But it seems both these lovely gentlemen were so busy putting on that novelty, 'Aida,' that they let 'Elektra' slide."

THE KING ON TEMPO

**England's Monarch Wants Uniformity
in Playing of National Anthem**

LONDON, Nov. 21.—King Edward's order that henceforth the national anthem be played by military and naval bands at a tempo of 80 to 84 crotchets to the minute is not universally approved by musicians. Hitherto there has been a decided lack of uniformity, the naval bands frequently playing the anthem at a tempo approaching 100, which the army bands at times played it as slow as 72.

Dan Godfrey considers that for a smart military salute the quicker tempo will be an improvement, but that the present slower movement should be adhered to for church or concert purposes in order to preserve the solemnity. One bandmaster has clinched

the controversy by saying, "The King can do no wrong. Besides, isn't it his anthem?"

GERMAN SINGERS COMING

**Comic Opera Company Will Show Us
the "Genuine Article"**

Genuine German comic opera, as distinct from the dance opera so popular in Vienna, will be given in American cities, according to a cable dispatch received in New York this week. Director Palfi, of the Neues Operetten Theater, of Berlin, has closed a contract with Director Baumfeld, of the German Theater of New York for a long engagement of the former's company, which will appear also in a number of cities in the Middle-West, notably Chicago and Milwaukee.

The Neues Operetten Theater is just now the scene of a record-breaking run of the German light opera, "The Dollar Princess," the American rights to which are owned by Charles Frohman. "The Dollar Princess" gives a fair promise of equaling in fame "The Merry Widow."

CHORUS FOR JACKSONVILLE

**New Society Organized with a Big
Initial Membership**

JACKSONVILLE, FLA., Nov. 23.—The musicians of this city met in the Board of Trade rooms on November 12 and organized a new musical society to be known as the Jacksonville Choral Society. The society is organized for the purpose of studying oratorio and the higher class choruses, and hopes to eventually establish a Spring festival.

The officers are Rev. M. C. Stryker, president; Thomas T. Elmore, secretary and treasurer, and Theodore Human, director. Singers to the number of 150 joined the new chorus on the night of organization; rehearsals will be begun shortly.

Metropolitan's New Order of Things.

[W. J. Henderson in the New York Sun]

Let us not forget that whatever is accomplished in the performances of German opera in the Metropolitan Opera House under the present management, except when Mr. Toscanini is to occupy the conductor's chair, will be accomplished without deep sympathy from the ruling powers. On the one hand stands a combination of the elements which are responsible for the presence here of Mr. Gatti-Casazza and Mr. Toscanini, and on the other the struggling survival of German opera. The former elements are entirely favorable to opera in Italian and by Italians. They will not oppose "Tristan und Isolde," provided it is utilized for the glorification of Mr. Toscanini. They will be glad to listen to "Götterdämmerung" under his direction; but they do not wish to hear these operas under German management.

Franz X. Arens recently announced that he had been requested by the People's Symphony Concerts to organize a chorus to assist at orchestral and chamber music concerts given by the Society each season.

PITTSBURG PROUD OF A MUSICAL PRODIGY



HATTIE GLOMB

**Gifted Daughter of a Well-Known Pittsburgh Organist; Her Repertoire Includes
a Mendelssohn Concerto**

PITTSBURG, PA., Nov. 23.—A real musical prodigy has been discovered in Pittsburgh in eleven-year-old Hattie Glomb, the daughter of Prof. J. C. Glomb, organist of St. Mary's Church, Sharpsburg, and the conductor of various musical societies in Pittsburgh. This delicate little girl plays the Mendelssohn G Minor Concerto for piano-forte. From infancy she is said to have exhibited a remarkable talent for music, and she knew her scales more than a year

before she was old enough to enter the kindergarten. During school terms she puts in four to five hours a day practicing. When she was only eight years old she had mastered Czerny's school of velocity, consisting of four volumes, and had also finished the Hans von Buelow edition of Kramer's select studies. At the age of ten she had completed the thirty entire numbers of Bach's two and three part "Inventions," together with Mendelssohn's Concerto. E. C. S.

MR. AND MRS. MAHLER HERE

**Distinguished Opera Conductor Arrives
for His Second American Visit**

Gustav Mahler, conductor of the Metropolitan Opera Company, arrived Saturday with his wife on the Hamburg-American liner *Amerika*. Mr. and Mrs. Mahler have been abroad since Spring, and the conductor, when he stepped ashore last week and received a welcome from his friends, said that he had had a very good time abroad.

He is to conduct three concerts with the New York Symphony Orchestra, after which he will conduct at the Metropolitan. His opening opera will be "Tristan und Isolde."

The only Danish operas that have attained lasting popularity in Copenhagen are Hartmann's "Liden Kirsten" and Peter Heise's "King and Marshal."

TO SING AT COVENT GARDEN

**Mr. and Mrs. MacLennan Engaged for
the Winter Season**

BERLIN, Nov. 21.—Mr. and Mrs. Francis MacLennan, the American couple who have become such popular favorites at the Berlin Royal Opera, have been engaged to appear during the Winter at the annual season of opera in English at Covent Garden, London, beginning on February 16.

Mrs. MacLennan, whose stage name is Florence Easton, will sing most of Geraldine Farrar's rôles in Berlin during the latter's absence in America.

Mr. and Mrs. MacLennan are well known in America through their appearances in Henry W. Savage's "Madam Butterfly" company.

"Liva," a new opera by Van der Meulen, has had an unsuccessful première in Antwerp.

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LAPORTE VAN SANT NOW IN CHICAGO

Baritone With Throat Like Jean de Reszke's Has Had Note-Worthy Career

CHICAGO, Nov. 23.—Laporte Van Sant, the noted baritone, who spent several years abroad studying, teaching and singing, has now located in Chicago. He is undoubtedly one of the best known singers among the American musicians who have remained abroad for any length of time, and his experiences with the great musicians make his career a most interesting one.

Before going abroad to study Mr. Van Sant had received instruction in New York from Signori Belari and Tamaro, both opera tenors, the former of the Royal Opera of Madrid. He also studied under the world-renowned basso, Karl Formes, who regarded his voice as a basso cantante.

In Italy he became a pupil of the celebrated baritone and maestro, Diraldoni, whose fame as *Nelusko* in "L'Africaine" had spread throughout Italy and Southern Europe. It is interesting to note that Diraldoni's son was a fellow student with Van Sant under his father and has since become one of the first baritones in Italy.

Later, in Paris, Mr. Van Sant studied (principally repertoire) with M. Masson, professor of singing at the Paris Conservatoire, under whom he was placed by the eminent French baritone Fauré, who evinced no little interest in his voice and studies. This artist, who did not receive pupils in the ordinary meaning of the term, nevertheless arranged to give him occasional hearings during his year's study with Masson; and the help the young singer received from Fauré in the way of criticism, counsel and instruction has proved ever since of great value to him in his work. It was a pleasure for the young baritone to sing for him his popular "Les Rameaux," the composer accompanying him on the piano; for no air could be better adapted for displaying a sonorous male voice. When he had finished and after alternating compliments and criticism, the composer sat down and sang it himself with an interpretation that was inspiring.



LAPORTE VAN SANT
This Well-Known Baritone Has Now Identified Himself with the Music Life of Chicago

Mr. Van Sant also sang for Sbriglia, under whom Jean de Reszke, for years a baritone, had developed into the foremost tenor of his day. Perhaps Mr. Van Sant would not have been much displeased had Sbriglia told him he could sing tenor, for his voice extends well into the tenor range above, but the verdict was "baritone," and herein is presented a striking anomaly. One day, years afterwards, while Van Sant was taking treatment under the great throat specialist, Sir Morrell MacKenzie, when Jean de Reszke had just preceded him in the operating room, the sage of Harley street said, "I have never seen two throats and larynxes so much alike as yours and M. de Reszke's, the cords and glottis seem in every way to have the same dimensions,

both in repose and during phonation." Here were two distinct voices, in turn pronounced by an eminent judge of voices, the one a baritone, the other a tenor—a tenor voice that had brought the music-loving world to the feet of its possessor—and at the same time here were two throats that under the searching gaze of the specialist appeared to be identically the same.

Pursuant of his program of study Mr. Van Sant returned to Milan and studied dramatic action under Mottino. He also studied acting and various operatic parts with the veteran baritone Ronconi. It was during this year that he had the good fortune to enjoy the intimate association and services of the distinguished basso, Castelmario, who spared neither time nor pains in coaching him in opera parts. Castelmario, who advised him to go to London and furnished him with introductions to people in the world's metropolis, later presented him to Sir Augustus Harris, then impresario and manager of Covent Garden Theater, recommending him for leading rôles in Italian opera, but the East wind of a London Spring proved too much for the throat of the young singer and for months he was placed *hors de combat*. In November of this same year, however, he made his first appearance before a London audience, singing and playing the part of *Amiens* in "As You Like It" at the Lyceum Theater for fourteen consecutive performances. Although at this time he had acquired a repertoire of twenty operas, mostly in Italian, his inclination led him to adopt the concert platform and teaching (for which he had a strong penchant) as his life work.

Henry Russell, the venerable English song writer, after hearing him sing, threw his arms around him and exclaimed to his friends, "what a voice and what a chest! If this young man does not make a great singer you can hang me." Mr. Russell's two sons were at home at this period, the elder studying instrumental and the younger voice. Both have since won for themselves an honorable position in the world of music.

Returning to America after an almost continuous absence of ten years, Mr. Van Sant chose New York as his field of labor, where he was located for three years, doing concert work and filling engagements as baritone soloist in a number of leading churches, among them the Church of the

Transfiguration, where he was soloist for more than a year.

The major part of his effort, however, was devoted to the training of voices, in which he had achieved marked success during the last few years of his sojourn abroad. Not a few of the young professional singers in England and the Provinces owe their success to the purity of the method and style acquired under his careful and masterful instruction. The sudden death of a member of his family called him to the West, where he made a protracted stay, being much impressed by the enterprise, prosperity and advancement of its people and its possibilities as a field for musical work. Returning from the East this Fall, it was with the fixed determination to adopt it as his permanent sphere of professional activity.

Mme. Clarke-Bartlett's Reception

BOSTON, Nov. 23.—Caroline Gardner Clarke-Bartlett, the voice teacher of this city, gave a reception at her studios in the Pierce building last Tuesday afternoon, at which the guest of honor was Alfred Hunter Clark, the teacher of voice, who recently returned from European travel and study and who is to open a studio in Carnegie Hall, New York, on December 1. Many prominent Boston musicians were present at the reception, including Arthur Foote, Margaret Lang, Clayton Johns, S. B. Whitney, George A. Burdett, Daniel Kunts, Grace Lunt and many others.

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CHAMBER MUSIC IN BROOKLYN ACADEMY

**Kneisels Are the First Quartet
to Appear in the
New Hall**

BROOKLYN, N. Y., Nov. 25.—The first chamber music concert in the new Music Hall of the Brooklyn Academy of Music was given on November 19 by the Kneisel String Quartet, assisted by Edith Thompson, pianist. The program consisted of Dvórák's Quartet in F Major, Bach's Chaconne for violin alone, two movements of Debussy's Quartet in G Minor and Schumann's Quartet in E Flat Major for piano, violin, viola and cello.

Miss Thompson was more than a mere accompanist. Her playing in the Schumann Quartet was delightful. Her piano touch is round and full in tone, while clear and elastic.

The Grasse Trio, composed of Edwin Grasse, violinist, and Mr. and Mrs. Robert Haven Schauflier, cellist and pianist, gave their second Brooklyn concert at the residence of Mrs. Aaron Field on November 18. Besides an interesting and varied program of other works, three movements of the new trio by Edwin Grasse were played. The audience was very demonstrative, especially in its reception of the last named composition.

Under the auspices of the American Guild of Organists, Frank Wright gave an organ recital in Grace Church, Brooklyn, on November 16. The program consisted of the following numbers: Sonate in F, Mendelssohn; Berceuse and Nocturne, Faulkes; Elevation, Saint-Saëns; Overture, Hollins; March, Chauvet; Meditation, d'Eury; Prelude and Fugue, Bach; Legende, Higgs; Chromatic Fantasie, Thiele.

The second free organ recital on the new organ at St. Ann's on the Heights, was given on November 24 by W. A. Goldsworthy, organist, assisted by John Price, tenor.

Mme. Chaminade, the famous French composer, will be given a reception by Mrs. Emma Richardson-Kuster on December 17. The guests will be the members and subscribers of the Chaminade Club.

E. G. D.

CANTON ORCHESTRA IN FIRST CONCERT

**Charles G. Sommer's Organization Plans
a Big Season with Noted
Soloists**

CANTON, O., Nov. 23.—The Canton Symphony Orchestra, of sixty-five members, Charles G. Sommer, of Cleveland, director, gave its first concert of the season in the Canton Auditorium before an audience of 2,500, on November 20. The soloist was Florence Mulford, soprano, of New York, an artist who possesses a voice of great range and much warmth and color. The principal orchestral number was the Symphony No. 1 of Beethoven. This organization has shown marked improvement in its work since last year. The audience showed its marked appreciation by continuous and generous applause during the entire program.

This is the sixth season of the orchestra, of which the officers are: Charles G. Sommer, director; Henry Weiler, concert-master; Hermann R. Schmidt, manager. The accompanist was Lucretia Biery Jones, of Cleveland. The business men of Canton have guaranteed the financial end of the orchestra, and it has brilliant prospects. Two more concerts will be given this season, one on February 2, with Arthur Hartmann, violinist, and Alfred Calzin, pianist, and the other on April 13, with Giuseppe Picco, baritone, as the soloists.

Henry Weiler has been selected as director of the Canton Choral Society.

A. F. W.

Boston Church Gets Lynn Soprano

BOSTON, Nov. 23.—Mrs. Lafayette Goodbar, soprano soloist for the past year at the First Methodist Church, Lynn, Mass., has resigned that position to accept an engagement at the Ruggles Street Church, Boston. Mrs. Goodbar, with her excellent voice, unusual temperament and a charming personality, made a host of friends in Lynn during her short stay there, where aside from the church work she appeared with exceptional success as soloist for some of the large choral societies, repeating these successes at Springfield early last Spring.

Sketches by Caruso of Guests at the Gatti-Casazza Dinner



Top Row, Left to Right: Walter Damrosch, Gatti-Casazza, Arturo Toscanini;
Second Row, H. E. Krehbiel, Alexander Lambert; Third Row, Rudolph Schirmer and John Drew

MARIE ZECKWER'S RECITAL

**Soprano Presents Varied List of Songs
in Mendelssohn Hall**

Marie Zeckwer, soprano, with Ellis Clark Hammann at the piano, gave a song recital at Mendelssohn Hall on Monday afternoon, presenting the following program: "Batti-Batti" (from "Don Juan"), Mozart; "The Plague of Love," Arne; "L'Amour est un Enfant Trompeur," Martini; A Pastoral (from "Rosalinda"), Veracini; "Wohin," Schubert; "Waldesgespräch," Schumann; "Sontag," Brahms; "The Way of the World," Grieg; "A Rural Song," Del Aqua; "Her Love Song," Mary T. Salter; "Le Molin," G. Pierré; "A Valentine," Leopold Damrosch; "Elfen Lied," Hugo Wolf; "I Once Had a Sweet Little Doll," Nevin; "Oh! Let Night Speak of Me," Chadwick; "Die Schwartzen Rosen," Sibelius; "Through the Meadow," MacDowell; "Viens, Mon Bien Aimé," Chaminade; "Little John, Bottle John," Gilchrist; "The Nightingale Has a Lyre of Gold," Arthur Foote.

Miss Zeckwer displayed a voice of good quality and rare taste in the delivery of some of her numbers, especially in "The Way of the World" and "A Rural Song." Mr. Hammann's accompaniments were played admirably.

The San Francisco Musical Club gave, on November 19, in Century Club Hall, a program of Russian and German music. Those who assisted in the program were Mrs. Thomas Inman, Florence Nachtrieb, Irene Meussdorffer, Florence Bush, Mrs. Robert Whitcomb, Mrs. Reuben Ulsh, Corinne Goldsmith, Mrs. William Jenkins, and a Ladies' Chorus.

CHAMINADE IN MILWAUKEE

**Popular French Composer Adds Another
Laurel to Her Wreath**

MILWAUKEE, WIS., Nov. 23.—Cecile Chaminade, the French pianist and composer, won the praise of all Milwaukee at her appearance at the Pabst Theater last week. She was assisted by Mlle. Yvonne de St. André, mezzo-soprano, and Ernest Groom, baritone.

A whole evening of music of so little variety as Mme. Chaminade's selection offered is a daring venture, attempted in Milwaukee but once before, when Hugo Kaun deluged his audience with music of his own composing at his first concert here some years ago. While Chaminade's music is of a striking sameness, her ardent audience did not seem to tire of the twenty-eight selections.

Frederick Rowley, the young Milwaukee composer and pianist, of No. 1341 Grand avenue, was the first to be given an audience by Mme. Chaminade upon her arrival at her hotel. Mr. Rowley was received graciously because he had dedicated two of his compositions to Mme. Chaminade, the first some time ago, an intermezzo entitled "Anamosa," and his latest effort, "A Polish Dance." Mr. Rowley, who is a pupil of William Sherwood, is building up a wonderful reputation. Some of his work is said to greatly resemble the style of Mme. Chaminade's productions.

M. N. S.

Mrs. Meta Dorr Birdseye, well known as a teacher of music in Montclair, N. J., has just returned from a trip abroad. A good part of Mrs. Birdseye's time was spent in Switzerland.

GATTI-CASAZZA A GUEST AT DINNER

**Toscanini Also Honored at the
St. Regis on Sunday
Evening**

A hundred people, singers from the Metropolitan and Manhattan, conductors, composers, actors, artists, directors of the Metropolitan, and professional men, attended a dinner in the Hotel St. Regis on Sunday night last in honor of Signor Giulio Gatti-Casazza, the director of the Metropolitan Opera House, and Signor Arturo Toscanini, the Italian conductor of the Metropolitan Company. The dinner was given under the direction of a committee of which Walter Damrosch, who also presided at the dinner, was chairman. The menu, which contained some musical allusions, was as follows:

Potpourri Culinaire.
Consomme Rossini.
Gammme Arabe.
Becard naturel sauce d'une mousseline
aux truffes et crevettes.
Mignonnettes d'agneau a la Lulli.
Pommes de terre dieeses.
Soupir de Pan en la Majeur.
Fantaisie des temps polaire.
Caille en casserole aux points d'orgue.
Salade Symphonique.
Parfaits accords d'Opera aux parfums varies.
Petits fours sur tambourin.
Muse brune liquide a la santeur de moke.

Speeches were made by Walter Damrosch, Colonel Harvey, General Horace Porter, Giulio Gatti-Casazza, and Count Massiglia, the Italian Consul General; Enrico Caruso, who was present, refused to be entrapped into making a speech and escaped into the hallway until the danger was past.

HANS SCHROEDER IN CHICAGO RECITAL

**German Songs Delightfully Interpreted
by Noted Baritone—Edwin
Schneider on Program**

CHICAGO, Nov. 23.—Hans Schroeder, the well-known baritone, presented a choice program in an interesting and scholarly fashion to a musicianly audience Saturday afternoon in Music Hall. Although Mr. Schroeder's voice is not heroic in proportion, it has been exceedingly well disciplined and his selection of songs evinced wide knowledge in the literature of the *Lieder*.

Like Mme. Rosa Olitzka, his musical attainment in the deep study of German songs, and his clear understanding of them gave his work musical interest and value. His fine enunciation was particularly to be commended and his appreciation of his vocal limitations enabled him to avoid the mistakes of dramatic flight; yet he gave Schumann's "Wanderer" a tragic note that was significant. The joyous "Am Feieraabend" that followed was equally effective as a changeling example of the sprightly mood; the "Witch's Song" of Mendelssohn had the quaint eyrie atmosphere so befitting. Among the new songs that had interesting revelation were two by D'Er-langer, "Passion," by Rabl, and "Lover's Dance," by Kursch. Among the American composers honored were Edwin Schneider, Sidney Homer and A. E. MacDowell. The final feature was O. Meyer's "Peon of Spring," dedicated to the singer and sung effectively. Hugo Hermann, the violin virtuoso, gave as an instrumental incidental a suite by Ignaz Bruell.

C. E. N.

SHANNA CUMMING ENTERTAINS

**Many Artists Heard at Musicales Given
by Brooklyn Singer**

BROOKLYN, N. Y., Nov. 23.—Shanna Cumming gave a musicale at her home on November 22 in honor of Mrs. W. E. Thomas, pianist and organist, and Dr. W. A. Cumming, of Portland, Ore. The artists who appeared were Shanna Cumming, Janet Spencer, contralto; Ivan Janpolsky, the Russian baritone; Irwin Hassell, pianist; Henry G. Scott, of the Metropolitan Opera Company; William Owens, impersonator, and the Norma Trio, the members of which are Norma Sauter, violinist; Cora Sauter, cellist, and Florence McMillen, pianist. The one hundred guests were people well known in the musical world.

E. G. D.

Kathleen Parlow, the new Canadian violinist, played recently before the King and Queen of Denmark at Copenhagen.

WHAT HAROLD BAUER THINKS OF BACH AND DEBUSSY

Noted Pianist in Interview for "Musical America" Defends and Explains His Unique Interpretations of Bach

PARIS, NOV. 11.—If what Harold Bauer thinks of Bach and Debussy is as interesting to the American public as is his interpretation of those two masters of the old day and the new, to the musicians of Paris, then there need be no vindication of the theme. That it is interesting—that, in fact, all that Harold Bauer may do or think in the province of music, is of interest to us here, every one knows, since the last and most important recitals of the season were his two brilliant programs in the Salle des Agriculteurs on the 3d and 10th of November. Bauer is not only a master of the keyboard, but a musical savant as well. It is the savant that speaks through the performer. This is perhaps, in reality, not more certainly true in his playing of Bach than in his playing of Schumann, or Brahms, or Beethoven, or Chopin, or Weber, all of whom were given a hearing in the recitals referred to; but because his conception of Bach's intention is so vitally different from that of any other pianist in the remembrance of the present generation, it is one of the things which draw the attention of the student to Harold Bauer as a mentality.

A great deal was written and said in America concerning his manner of playing Bach, during his recent tour of the States, but it is the belief of the writer that nothing was written or said for the benefit of the musical public about the intellectual processes which produced such an interpretation. Not in justification of Mr. Bauer's beliefs, since his expression was given as a favor, and not as a defense against the dissenters who insist upon a stern and classic Bach, but as a pleasure in the interest of serious students, this article is prepared after a chat with Mr. Bauer in which he was requested to explain why he treats Bach as a romanticist.

In the first place, nearly all of Bach's ancestors were Hungarian. Mr. Bauer has traced incontestably certain of the themes and episodic figures of the great concert works of Bach, to music of the czardos, or Hungarian dance which is and has been played by every Hungarian band or group of wandering minstrels since the beginning of the nation.

Any devotee of musical history has read how Bach excited the contumely and indignation of the old periwigs of the church by his adventurous improvisations on popular airs. Also the artists of that time were expected to improvise at all their public performances, and as Bach was one of the most successful performers of his day, it follows that he must have possessed much more of the poet's whimsey and romance than we have been taught to believe.

Then there is the dogma of "no pedals" which Mr. Bauer has answered by pointing out that on the instrument for which Bach wrote, the clavichord, or spinet, there were seven pedals, each one used of course to obtain a different effect. In the time of the composer, however, expression marks were considered unnecessary, as the "color" produced by the different pedals was left entirely to the discretion of the performer. How witless and dull, then, would this modern conception of pedal-less Bach seem if we might only hear an ancient performance of, for instance, the Italian Concerto on the many-pedaled instrument for which it was written, with its octave coupler and its variety of dynamic possibilities. "You might as well forbid the organist to pull out the stops," said Mr. Bauer, "as to deny the pianist a right to the pedal in playing Bach."

The same misunderstandings arise over the piano scores of Beethoven. "Senza sordini" written over the first movement of the C Sharp Minor Sonata, sentimentally known as the "Moonlight Sonata," has been interpreted by generations of music teachers "without pedals." As a matter of fact, the literal meaning of "sordino" is damper or mute. Now, in the modern piano all the strings are damped unless the sustaining pedal is used, which has the effect of lifting the dampers. Therefore, "senza sordini," or "without dampers," can be read to mean only one thing, namely, with the sustaining pedal.

And the last argument in favor of a romantic Bach is that Bach himself used indiscriminately the terms "cembalo" and "clavi-cembalo." The clavi-cembalo was the ancient instrument with a keyboard, or primitive piano. But the cembalo is the Hungarian instrument which is played with little hammers and so it is but reasonable to suppose that this is what he referred to.

And so, having thus established his authority, Mr. Bauer proceeds to get as much heart and humanity out of the old Father of music—if not as much vagary—as if he were playing Chopin.

As a performer of Debussy's music Bauer is again unique. He is perhaps closer in friendship and comprehension to the French composer than any other of the great pianists. Having in mind the idea of an interesting contrast, and knowing of the friendly relations between the pianist and composer, the writer suggested to Mr. Bauer the double discussion of Bach and Debussy.

"Not so much of a contrast as you might think," he spontaneously said. "On the contrary, Debussy is much nearer to Bach than he is to Wagner, for instance, Debussy is not a modern in spirit. He is a reactionary."

Developing this statement, Mr. Bauer recalled the fact that in the time of Rameau, Couperin and other early French composers who were Bach's own contemporaries, the national idea in music was to reproduce certain characteristic sounds of nature, such as the sighing of wind, the falling of water, or as, he added with

his amusing serious drollery, "the frying of beefsteak." (I doubt if they fried 'em in the time of Rameau.) This somewhat material idea was sustained through the years until finally it gave way before the influence of the Germans, who wrote to express moods and psychoses and of the Italians, who so graphically recorded in their scores their emotional experiences. So that the notion of imitative music has been more or less obsolete for the last centuries. True, Wagner we think of as a symbolist to a certain extent, but after all, in inventing a sword theme and motifs for *Wotan* and *Mimi* and the love of *Sieg-mund* and *Sieglinde*, he is not reproducing anything so definite as a given sound; for swords have no sound unless, to quote Mr. Bauer again, "one refers to the swish of the snicker-snee." *Wotan's* music is an interpretation of the god's personality, and love is an abstract mood or emotional state. What Debussy has done is to go back to the early French conception of music, which is the imitation of sounds and even of words.

The general opinion of Debussy's music seems to be that it is documentary in its expression of the modern French tendency. "Documentary of the French tendency, yes," said Mr. Bauer, "as the French tendency is and has always been to elucidate." It was for the French philosophers to put in limpid and comprehensible form the same theories and reflections already expressed by the Germans, but so heavily and abstrusely as to be quite unget-at-able and wholly dull for the person of just normal mental development. Likewise, a German will go into a garden on a rainy afternoon and write an impromptu, perhaps, or an intermezzo or something in which he expresses the mood produced in him by the rain in the garden. Debussy goes into the same garden on the same rainy afternoon and writes a fantasy, reproducing the sound of the rain on the ground and through the leaves, and perhaps the complaint of young birds in the nest and the flutter of the returning mother, and other tangible expressions of nature. The compositions will represent two different ways of expressing the same thing. But the German has given you his mental apotheosis of his vision of the rainy afternoon in the garden. And Debussy has given you the actual scene in the garden as it was.

"Now, you may not agree with Monsieur Debussy that his working principle is the more interesting, but you must concede that he succeeds in doing well what he intends to do. If a painter makes a picture of a piece of sausage and a bit of cheese," continued Mr. Bauer, "a picture which looks like a piece of sausage and a bit of cheese, and which approaches perfection in drawing and composition and color, it must be a beautiful picture."

The essential difference between Debussy's working plan and that of the old French masters is that he uses the tonal scale instead of the diatonic scale. There is no reason why the tonal scale should not be quite as logical as the one we accept at standard to-day. To Monsieur Debussy as

Leader of Modern French School Makes Use of America's Own "Cake Walk" in a New Composition—The Doctrine of Realism

to a great many other musicians in the history of the world, it has seemed more so.

His abrupt and forbidden modulations, the French composer explains in this way. We have had, for instance, many expressions in the French and every other language, which have been gradually shortened through the evolution of usage, by the elimination of all save the essential words. Finally they have attained a mere abbreviations or symbols which every child is taught to use for the sake of convenience, in the place of the original expressions. What is left out is understood. It is a musical tradition that in passing, for example, from the key of C to that of B or some other equally or more remote tonality, it must be by the route of related keys. Debussy sees no reason why he should continue to write in this literal way as though he were addressing an ignorant audience. Let the intervening keys be understood, he begs, and to facilitate expression, let us leave out all that is not essential.

Of course, in order to obtain certain effects, the composer makes use of a great many tones foreign to his harmonies. That is, in order to give the idea of distance, let us say, he tricks the ear by this means. For we all know that harmonies are obscured and muffled by distance. If he were endeavoring to give the idea of cowbells in his own garden, he might perhaps use the pure fundamental chords that we learn in our first harmony lessons. But suppose he wishes to convey the impression of the sound of bells coming from over the distant mountain. Then he will probably introduce the strange, unexpected sounds that will carry to your ear and mind that peculiar consciousness of remoteness.

Although Debussy has never been to America, he has stolen what is sometimes imputed to be our national musical form, the cake-walk. Debussy has written a "Goliwogs' Cake-Walk," which has just been published by Durand in a little book called the "Children's Corner," with five other little pieces, "Doctor Gradus ad Parnassum," "Jimbo's Lullabye," "Serenade for the Doll," "The Snow Is Dancing," and "The Little Shepherd." Mr. Bauer will give to this charming little volume its debut in the world on the 3d of December before the "Circle Musicale," of which Saint-Saëns and Fauré are the leading spirits.

Mr. Bauer has at last succeeded in arranging a date with Chevallard. He will play with the Lamoureux Orchestra on Sunday, December 6, but on account of his many engagements throughout Germany, Belgium, Switzerland and Austria he will be compelled to play without a rehearsal. He will tour England in January and February.

Operatic Program at Manhattan

The soloists of the regular Sunday evening concert at the Manhattan Opera House were Mme. Mariska-Aldrich, Mme. Agostinelli, Miss Espinasse, Mme. Gerville-Réache and Messrs. Dufranne, Taccani and Valles. The audience was large and enjoyed the singing, especially that of Mme.

Gerville-Réache and Mr. Dufranne. The Sextet from "Lucia" ended the program, to which the orchestra contributed the overture to "Tannhäuser" and the "Thais" Meditation. Campanini conducted the orchestra, which played in a spirited manner.

To enjoy a very sentimental tenor is an acquired taste.

Toledo Choir Gives "Rebekah"

TOLEDO, O., Nov. 23.—The choir of Trinity Church, this city, gave Barnby's "Rebekah" on November 8 and repeated it a week later, owing to a general request that it be given again. The organist and choir director is Herbert Foster Sprague. The choir will give many choral works during the Winter, some of them for the first time in Toledo. They will also repeat works which were performed during the past year.

Recital at Ganapol Studios

DETROIT, MICH., Nov. 23.—Mrs. Boris L. Ganapol, pianist; Boris L. Ganapol, baritone; Lewis L. Richards, pianist, and Alexander Levey, violinist, all members

of the faculty of the Ganapol school of music, gave a recital this evening in the studios of the school. The program was comprehensive in its scope and contained compositions by Grieg, Bach, Handel, Schumann, Schubert and Lassen.

Manager Walter R. Anderson announces the following artists for the "Seasons," under the auspices of the Yonkers Choral Society, Will Macfarlane, director: Caroline Hudson, soprano; Cecil James, tenor, and Frank Croxton, basso.

Henry Liff gave an excellent interpretation of Mendelssohn's concerto for violin, at a musicale given by Fred A. Reed, at the Park Avenue Hotel, New York, on Wednesday evening, November 18.

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THE VICQ-CHALLET CONCERTS IN PARIS

Popular Functions Begun in New Recital Hall—Saidee Kaiser, An American Girl, Wins Favor in the Salle des Agriculteurs

PARIS, Nov. 10.—Monsieur and Madame Vicq-Challet gave the first of a series of musical matinées last Thursday afternoon, by way of dedicating their recital hall, which occupies an entire wing of their charming new home, No. 50 Rue Didier.

The program included the Saint-Saëns Trio, admirably played by the Chaigneau, two small pieces for violin, 'cello and piano by Bonis, and two groups of songs, sung by Mme. Vicq, "Chansons Printanières," by G. Hûe, accompanied by the author, and the "Joies et Douleurs" of Coquard, accompanied by Mlle. Thérèse Chaigneau.

Among the personages present at the matinée were the Marquise de Saint Paul, the Comte and Comtesse d'Elbée, Baron d'Estournelles de Constant, Mme. Mellor, and a number of distinguished artists and composers.

This is one of the most unique schools of singing in Paris, as well as one of the most interesting. There is probably not a better known and more popular concert singer in the city than Mme. Gaëtane Vicq. She has sung the biggest Wagnerian rôles with the Lamoureux Orchestra, the part of *Marguerite* in the "Damnation of Faust" of Berlioz, at the Philharmonique in Paris, in Amsterdam under the direction of Mengelberg, and throughout Holland and Spain. In the new and well-appointed concert hall, of which the accoustic properties are destined to become quite famous in Paris, Mme. Vicq receives her pupils with her husband, Armand Challet, a former singer at the Opéra Comique, and the creator in Paris of the rôle of *King Mark* in "Tristan and Isolde," at one of the first representations of Monsieur Charles Lamoureux. He is an excellent professor of voice placing, while from Mme. Vicq the pupil derives his finish and diction and that peculiar charm which has made of her a most captivating artist.

Monsieur and Mme. Challet will give regular musicales throughout the Winter. There will be programs given by Mme. Vicq herself and other well-known artists of Paris and also by the Vicq-Challet pupils.

An event to the credit of Americans was

the concert given by Saidee Kaiser, of Wilkesbarre, Pa., in the Salle des Agriculteurs last week. Miss Kaiser's voice is a natural coloratura of a rarely sympathetic quality. She sang three groups of songs, German, French and English, and the Queen of the Night aria from Mozart's "Magic Flute." Her legato is a pleasure to hear and particularly gratifying was her diction in the French numbers. Miss



SAIDEE KAISER

Wilkes-Barre, Pa., Singer, Who Is Winning Distinction in Paris

Kaiser was assisted by Florence Cross, pianist.

She sails for America in December and will probably do some concert and oratorio work while there. One of the well-known English orchestras has offered her an engagement to tour with them throughout Australia and South Africa in 1909 and



MME. VICQ-CHALLET

Her Musicales in Paris Bring Together Many Prominent Musicians

1910, and it is possible that she will sign with them.

Miss Kaiser is by no means an amateur singer. She has studied many years at the Royal Academy of Music in London, and with Fräulein Willenbücher, Lilli Lehmann's first vorbereiter, coaching from time to time with the peerless Lilli herself. She has been doing some finishing work with de Reszké while in Paris. Dvórák's "Spectre's Bride" was created by her in Richmond on the Thames, near London, and the present King and Queen of England as well as the crowned heads of Norway and Denmark have heard her at the home of the Duchess of Sutherland and at a large bazaar in London, and have all bestowed their most enthusiastic congratulations.

LOUISE LLEWELLYN.

NOTED ARTISTS AT GERMANS' CONCERT

Jomelli and Petschnikoff Heard at New York Liederkrantz's First Musicale

The New York German Liederkrantz held its first concert of the season 1908-09 in the large assembly room of the club building last Sunday evening. Once more the festive atmosphere and German *Gemütlichkeit* characteristic of these functions in the past exerted a potent influence on the guests, and it is safe to say that no more enjoyable concert has ever been given by the society. The Liederkrantz Chorus, under Arthur Claassen's direction, with Alexander Petschnikoff, the Russian violinist, and Jeanne Jomelli, the popular soprano, as soloists, presented an imposing array of talent and the audience showed its appreciation with unmistakable emphasis.

This occasion marked the first appearance this season of Mr. Petschnikoff, who has returned for another extended concert tour of the country. All the sensuous beauty of tone and romantic charm of interpretation that have ever been special characteristics of this artist's playing, and a greater intensity of dramatic expression, were displayed in his performance of the Tchaikowsky Concerto, with which he made his *entrée*. Later in the *Melodie* by the same composer, and in his own "Danse Russe," he had further opportunity to bring his hearers under the spell of his mastery of his instrument and his poetic graces of style. It was beautiful playing and it was justly the object of a rousing demonstration. As an encore Mr. Petschnikoff gave Saint-Saëns's familiar "Le Cygne."

Mme. Jomelli has reached that position of eminence in her art where praise seems superfluous. Possessed of a voice of great natural beauty and the utmost refinement of vocal technique and delivery, she is a singer of exceptional breadth and authority of style. Her numbers ranged from "Isolde's Love Death" from "Tristan and Isolde," to Hugo Wolf's "Mausfallen-sprüngelein" and songs by Bemberg, Ward Stephens and Schneider.

Under its able conductor, the chorus, which was supported by a corps of players drawn from the Philharmonic Orchestra, gave a good account of itself in an arrangement by Riva of Schubert's "Du bist die Ruh," Wengert's "Ride of the Cossacks," sung *à cappella*; Rudolph Wagner's "Die Mühle," also sung *à cappella*, and Bernauer's "Gesang römischer Germanensklaven," a novelty of pretentious dimensions, which was given with fine dramatic effect. Brahms's "Academic Festival Overture" opened the program.

A song recital was given at the studio of George Anderson, in the Blanchard Building, Los Angeles, by a trio of his promising pupils: Ethel Coleman, soprano; Edward Rivinius, baritone, and Alex Garroway, tenor. The following composers were represented on the program: Schubert, Gounod, Wagner, Godard and Lang.

MISS DUNCAN IN WASHINGTON

President and Many Celebrities Applaud Dancer and Orchestra

WASHINGTON, D. C., Nov. 20.—One of the biggest ovations that has been accorded an artist in the National Capital for a long time was given Isadora Duncan and the New York Symphony Orchestra this afternoon under the local management of Mary A. Cryder. The house was filled to its capacity. The President and Mrs. Roosevelt occupied a private box and with them were Ethel Roosevelt and Nicholas Longworth. Then there were Mrs. Leiter, with Dorothy Williams and Miss Clapperton in another box. Those in the other boxes were Mrs. Clarence Moore, Mrs. Clarence Edwards, Mrs. Benet, Miss Carroll, Mrs. George Howard, Mme. de Sibour, Mrs. Frederick Keep, Mrs. Dewey, Mrs. Ludlow, Mrs. Hitt, Mary Williams, and Mr. and Mrs. A. Lisner. In the orchestra chairs were such celebrities as Mrs. Thomas Nelson Page, Mrs. Draper, Mrs. Senator Carter, Viscountess de Martel, Mme. de Blanpre and Mrs. Sheridan.

Ossip Gabrilowitsch played Rachmaninoff's Concerto in C Minor at a recent concert in Easen, Germany.

Max Reger's new trio in E minor, op. 102, has been introduced in Dresden and pronounced "chaotic."

BUFFALO MUSICIAN LECTURES

Mary M. Howard Talks on Orchestral Instruments and Orchestration

BUFFALO, Nov. 23.—Mary M. Howard, who has been engaged by the Buffalo Orchestral Society to give lectures as a preliminary to its concerts, gave her first talk on Orchestral Instruments and Orchestration on November 11, at the Orpheus Parlors, before an appreciative and good-sized audience. Those who know Miss Howard's versatility in music were not astonished to find her also gifted for this kind of work. She knows how to impart her knowledge in a comprehensive and entertaining way, holding the attention of her listeners throughout; besides, she ably played on the piano several excerpts from selections to be given at the society's first concert. Mr. Kyser assisted by playing some solos on the French horn, to which instrument special attention was given in this lecture.

It was gratifying to the friends of Elizabeth Cronyn to see her honored with the first degree, that of B.M., which the newly-organized d'Youville College, formerly the Holy Angels' Academy of Buffalo, conferred on this eminent musician and teacher on the occasion of its golden jubilee on November 4.

M. B.

Sigrid Arnoldson has been singing in Massenet's "Manon" at The Hague.

NEW QUARTET PLAYS

Hess-Schroeder Organization Makes Its Initial Bow in Boston

BOSTON, Nov. 23.—The Hess-Schroeder made its début in Chickering Hall on November 17 in a program containing the Mozart Quartet in C Major, the Schumann Quartet in A Major and the Beethoven Quartet in G Major, Op. 18, No. 2.

The new quartet is a strong organization and plays with virility, though smoothness and finish are not sacrificed for strength. The ensemble was remarkable considering that it was the début of the organization. This quartet will undoubtedly take a place with the great quartets of America. The audience contained many connoisseurs, who gave the players an ovation.



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BALDWIN PIANO



RIDER KELSEY WITH PAUR'S ORCHESTRA

Mozart Club Gives Its First Concert This Season—Miss Miller's Tour

PITTSBURG, Nov. 23.—The Pittsburgh Orchestra gave the third of its series of concerts Friday night, Goldmark's "Sappho" being the first number played. Mme. Corinne Rider-Kelsey, the soloist, sang the aria "Infelice," by Mendelssohn, and was received with every evidence of approbation. The song group comprised Handel's "Come Ever Smiling Liberty," from "Judas Maccabæus," the sweet song by Luise Reichardt, who died in 1826, "When the Roses Bloom," and the canzonet by Haydn, "My Mother Bids Me Bind My Hair." The program included in its orchestral numbers Haydn's Symphony in E Flat and Tchaikowsky's "Capriccio Italien."

The Mozart Club gave the first of its concerts last Thursday night at Carnegie Music Hall, Conductor J. P. McCullom directing. An ambitious spirit prompted the club to sing "Judas Maccabæus" and a responsive chord was found in the audience, which though not large, applauded both the solos and the choruses. The club sang to the accompaniment of forty members of the Pittsburgh Orchestra. The solo parts were taken by Gertrude Clark, soprano; Pearl Benedict, contralto; Franklin Lawson, tenor, and Isaac Kay Meyers, bass.

A handsome booklet has just been issued by the Apollo Club announcing its plans for the season. Conductor Rinehart Mayer has begun his rehearsals and a number of new members have been received. The soloist for the first concert to be given at Carnegie Music Hall December 3 will be Mme. Jeanne Jomelli.

The German lieder singer, Dr. Ludwig Wüllner, assisted by Coenraad V. Boos, accompanist, are to appear before the members of the Art Society of Pittsburgh next Monday night, at Carnegie Music Hall.

Christine Miller returned to Pittsburgh a few days ago from her Western tour, which was an unqualified success, but left to-day for Indianapolis to appear to-morrow as soloist for the Männerchor of that city. E. C. S.

Cosmopolitan School Concert

CHICAGO, Nov. 23.—At Orchestra Hall last Wednesday the Cosmopolitan School of Music and Dramatic Art offered the first of a series of educational concerts which will be given this season. Vida Llewellyn, a young pianist, played the Chopin Concerto in E Minor in excellent fashion. Grace Kennicott, who is connected with the Donald Robertson Players, sang the Polonaise from "Mignon" and a selection from "La Bohème" admirably. She was also heard in the duet from "La Bohème" with Rudolph Engstrom, who is the possessor of a well placed tenor voice. Mr. Morley was the accompanist and his work was satisfactory. The second concert will be December 9 at Orchestra Hall. D.

Clara Clemens in Binghamton

BINGHAMTON, N. Y., Nov. 23.—Clara Clemens, contralto, and Marie Nichols, violinist, gave a recital in this city on November 19, under the auspices of the Monday Afternoon Club, and before a large audience. Miss Nichols plays with an unusual breadth of tone, and yet with refinement, smoothness, and finish. Miss Clemens has a voice of rich quality, which is pleasing in its entire range, but especially in the lower tones. Both of these artists showed temperament and musicianship in their rendition of the program. The audience expressed its pleasure by recalling them several times.

Mme. Langendorff in Virginia

STAUNTON, VA., Nov. 23.—Frieda Langendorff, New York, and formerly of the Metropolitan Opera Company, sang before the students of the Mary Baldwin Seminary, and a few Staunton people, on November 21. The accompaniments were played by Mrs. Watts, of Lexington. The well arranged program displayed the brilliant qualities of her voice to the satisfaction of the audience.

Miss Orthen to Give New York Recital

Maria Orthen, the New York soprano, will sing songs of Wagner, Brahms, Wolf, Strauss and Reger at a recital scheduled for Carnegie Hall on Sunday afternoon, January 17.

MUSIC IN ST. LOUIS

Olive Mead Quartet Entertains and Is Entertained—Orpheum Gives Concert

ST. LOUIS, Mo., Nov. 23.—The Olive Mead Quartet heard here on Thursday under the auspices of the Morning Choral Club, made a distinguished success. The recital was the smartest musical event of the season thus far. The four young artists were entertained by Mrs. William H. McCandless, president of the Club, who gave a dinner for them and a musicale afterwards, at which Mrs. Benjamin Chase, of East St. Louis, sang some of the latest French compositions, arias from "Louise" and "Pelléas et Mélisande." Mrs. Chase has just returned from abroad and studied the ultra modern French composers at the fountain head in Paris.

Louis Hammerstein has been called to Belleville to direct the Liederkranz Society at the Thanksgiving concert, and Mrs. A. I. Epstein has been engaged as soprano soloist.

The Union Musical Club, second only to the Morning Choral, if second at all, is out with an announcement for its first recital on Thanksgiving Eve. Minna Nieman, Mr. and Mrs. Clinton Elder and Mr. Allen Bacon, all prominent in the musical world here, will take part, as well as Edith Lazar, who has just come back from the other side, where she studied the piano-forte in Berlin, and is said to be one of the best technicians ever heard here, which is saying a great deal, for there is no dearth of excellent piano players in St. Louis.

At Sunday's popular concert Billy Porteus came to life again as a concert basso, a position he has held in this city for the last twenty-five years.

The Orpheus Singing Society gave a remarkably artistic concert at the Union Club Friday night. The club hall was crowded with an enthusiastic audience. This society is about the only one in German circles now that carries on the study of music for love's sake. There are, of course, the Turner Societies, who maintain choruses but not nearly as large as the Orpheus. E. H.

SANSONE QUARTET PLAYS

Schubert Club of St. Paul Presents Chamber Music Organization

ST. PAUL, MINN., Nov. 23.—The Sansone String Quartet appeared in a very delightful recital of chamber music Wednesday afternoon before an audience that filled Elks' Hall to overflowing.

Mr. Sansone, who plays first violin in the quartet, has brought together in this organization some excellent musicians. Herman Ruhoff is an exceptionally good viola player, and Max Weil's playing of the second violin, with that of Roberto Sansone, cellist, produced a "wood ensemble in the playing of Schumann's Quartet, op. 41, No. 3.

Sinding's Quintet, Op. 5, was given with Mrs. Hermann Scheffer, pianist, in a manner which aroused the enthusiasm of the audience to a high pitch. Through the intelligence and virtuosity of the players, the beauties and brilliancy of the Norwegian composition were splendidly revealed.

Jessica de Wolf, soprano, added distinction to the occasion in the singing of a group of songs. Edith McMillan played notably good accompaniments.

The recital was given under the auspices of the Schubert Club. F. L. C. B.

Dr. Vogt's "Indian Lullaby"

TORONTO, Nov. 24.—Dr. A. S. Vogt's "Indian Lullaby" for women's voices, which was received with enthusiasm at the concert of the Mendelssohn Choir two seasons ago, and was one of the successes of the Sheffield Choir in its recent concerts in Toronto, Buffalo and other places, has been chosen for performances by the Elgar Choir, in Hamilton, in March next, and by the Buffalo Philharmonic during its festival in May next. The composer has been invited to personally conduct his number on the latter occasion.

Mrs. Harvey F. Eisenhauer has been appointed soprano soloist in the Walmer Road Baptist Church Choir. H. H. W.

The Jaffé String Quartet, of Milwaukee, gave the first of a series of four chamber music concerts to be given this season, at the Atheneum, on Tuesday evening, November 17. The quartet, which is composed of Willy Jaffé, first violin; Herman Kelbe, second violin; Albert Fink, viola, and Hugo Bach, cello, has established a highly favorable reputation by its artistic work, and promises to maintain this record in its series of concerts this season.

NEW AUDITORIUM IS PLANNED IN DENVER

Mmes. Nordica and Jomelli Among the Recent Musical Visitors

DENVER, COL., Nov. 20.—The erection of an academy of music which will contain an auditorium especially fitted for grand opera performances and orchestral concerts, with a seating capacity of about 3,500, is being planned by a group of local business men. Robert Slack, through whose efforts many of the world's artists are brought here every season, is one of the prime movers in the scheme.

The Dawkins Violin Quartet, consisting of Ellida Anderson, Edith Sindlinger, Regina Hanson and Laura Peck, will give its first concert of the season next Tuesday evening at the South Broadway Christian Church.

Mrs. Milton Smith, contralto, and Isadore Weiff, violinist, were the assisting soloists at the regular meeting of the Symphony Club last Wednesday. The program was devoted to works by modern German composers.

"The Ladies' Vocal Club" is the name given a newly-organized society of singers under the direction of Mrs. Oliver B. Howells. The club plans to study the best works written for women's voices for future concert appearances.

The chief feature at a Thanksgiving celebration to be held at the Auditorium next Thursday evening will be Henry Housley's prize chorus, and the following Sunday at the same place, the United German Singing Societies, consisting of 175 male voices, will be the attraction at the regular free concert.

Mme. Lillian Nordica was warmly greeted by a sold-out house upon her appearance here last Monday in concert with the Tuesday Musical Club Chorus, under the direction of Hattie Louise Sims, and last evening Mme. Jeanne Jomelli and Arthur Hartmann, who gave the second concert in Robert Slack's series, received a like ovation at the Auditorium. W. S.

MISS WOOD IN BOSTON.

Successful Contralto Reopens Studio After Long Visit in the West

BOSTON, Nov. 23.—Anna Miller Wood, the Boston contralto, has reopened her studios in the Pierce Building with a large class of excellent pupils, two of whom she brought with her from California, where she spent the Summer at her former home.

Miss Wood had several important recital engagements in California during the Summer, her first appearance there being at one of the University of California concerts in the Greek Theater, where she sang before 7,000 people, and was recalled many times after each group of songs. She also gave a recital before the Saturday Club of Sacramento. Her program called for nineteen songs, and she was obliged to add five extra songs to this number as encores. Miss Wood was the first in a list of artists engaged for this season by the club, including Bispham, Gogorza, Hartmann, Verne, Lhévinne and others. Another of her engagements was a joint recital with Mrs. Beatrice Fine, of New York. All of the San Francisco daily and weekly papers lauded Miss Wood's performances in terms of high praise. D. L. L.

Tina Lerner's First New York Recital

At Tina Lerner's first New York recital, in Mendelssohn Hall, Friday afternoon, December 4, the following program will be given:

Capriccio "On the Departure of a Friend," J. S. Bach
Sonata, A major.....Mozart
Four preludes.....Mozart
Nocturne, E minor.....Chopin
Study in G sharp minor, No. 6, op. 25.....Chopin
Allegro, de concert.....Chopin
Ballade, G minor.....Grieg
Study, E major (on a caprice by Paganini).....Liszt
Sonnet, del Petrarca.....Liszt
Wedding March and Dance of the Elves, from "Midsummer Night's Dream".....Mendelssohn-Liszt

Ethel Newcomb, a pupil of Leschetizky, gave a piano recital on Friday afternoon of last week at Graduates' Hall, Albany, N. Y. Thirteen years ago she went to Vienna to study with Leschetizky. Her appearance in London with Richard Strauss and the Queen's Hall Orchestra, in 1904, was regarded as one of the most striking musical incidents of the season. In Prague, in Berlin and in Vienna, the story was much the same.

HAMMERSTEIN ON LAWSUITS

Jocose Answer to Plaintiff of a Woman Who Wants \$100,000 for Not Being a Star

Oscar Hammerstein issued this week a statement concerning lawsuits. It was inspired by a newspaper report that Miss Frances Lee had sued him for \$100,000 damages, being her estimate of the loss she sustained in not having been made a grand opera star, as she alleged Mr. Hammerstein had promised to do. His statement follows:

"On my calendar of contracts on hand and in stock brought by talented people who in reality or by dope have received promises of giving them a chance in grand opera either in a capacity of scrubbing floors or singing behind a net this case is marked 43.

"By a majority of the fraternity called shyster lawyers I am considered a professional defendant; consequently I have established a schedule of prices in settlement of such suits. All suits up to \$1,000 I settle for \$10; suits for \$100,000 I cannot afford to settle for more than \$35.

"The plaintiff in the present case is a Mrs. Salter. The lady had a voice when I first met her, but when I met her next the voice I met no more. In 1900 the voice of the plaintiff was excellent; in 1906, when I saw her last, the voice did not agree with my limited, depraved knowledge of voices. Hence no engagement.

"There are other respectable opera houses in this city; one I know is sorely in need of fine voices with respectable owners. Why doesn't the plaintiff go there? If the plaintiff, Mrs. Salter, has been injured by any letters of encouragement in what I considered a bright professional future her claims for damages are most too low and her lawyers are unfit to represent her. It's a shame to employ lawyers who do not know how to appraise true virtue, voice and vice.

"I would make further statements, but I am interrupted by the service of a summons in a new suit for \$65,000 for criticizing a pimple on a tenor's nose; I am hourly expecting a suit for alienating the affections of a maltese cat belonging to a prima donna in this city.

"Next!"

BUFFALO ORCHESTRA PLAYS

New Organization Makes Its First Ap- pearance in Good Program

BUFFALO, N. Y., Nov. 23.—The Buffalo Orchestral Society, of which Dr. Walter S. Goodale is both founder and director, made its first public appearance in Convention Hall on November 18. The orchestra consists of fifty members recruited from Buffalo, and in a few cases from Detroit, Rochester and Toronto. The program contained Von Weber's Overture to "Oberon," German's "Henry VIII Dances," the andante from Tchaikowsky's string quartet, op. 2, and "Chanson sans Paroles," by the same composer, selections from "Tannhäuser," Aragonaise from Massenet's "Le Cid," Moszkowski's Spanish Dances and Berlioz's Rakoczy March. Aside from a slight nervousness apparent in the opening of the concert the program was played with good rhythm and precision; the orchestral tone was smooth and the shading carefully done. It was an excellent début for the new organization.

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GENTLEMEN:—During the past ten years in this institution, and previously elsewhere for an equal length of time, both in my own teaching and in the work of the music faculty under my direction, I have had intimate knowledge of the Knabe piano, and it affords me great pleasure to express my commendation of the very excellent instruments manufactured by this famous firm of piano builders.

While I am able to speak in high praise of all the styles of pianos made by Messrs. William Knabe & Company, whether the standard concert grands, the smaller grands or the uprights, I desire especially to speak of the great satisfaction I have had in the several concert and parlor grands which we have used for both concert and teaching purposes.

The Knabe piano commends itself to artists by reason of its responsiveness and beautiful tone qualities, and the same points of excellence combined with its remarkable durability make it the ideal instrument for college use.

MRS. T. J. SIMMONS.

Arthur de Greef's "Chants d'amour" will be sung in Brussels this season.

PAUL DFAULT WINS OVATION IN MONTREAL

Sam Kotlarsky, the Violinist, Shares Honors with Canadian Tenor

MONTREAL, November 20.—Paul Dfault, of New York, gave his first recital in this city last evening in the Monument National where he was greeted by an enthusiastic audience such as is seldom seen in this large hall. It was a representative audience, one that almost filled the auditorium.

Although a Canadian by birth, Mr. Dfault astonished his compatriots, who hardly suspected his real worth until they heard him in a most varied and trying program. Songs were intermingled with operatic airs in a very artistic manner, showing the great versatility of the artist. Each number was applauded separately and each group of airs had to be followed by an encore, notwithstanding the reluctance with which the latter was given after repeated bowing to the public.

The assisting artist was Sam Kotlarsky, who repeated his wonderful success of last Spring when he came to Montreal with Caruso. He was heard to better advantage than previously, owing to better acoustics, and his numbers were listened to with great pleasure. He will never have any difficulty in drawing a fine audience in Montreal.

Mr. Dfault had taken good care to bring his accompanist, G. Spross, with him from New York, for which he cannot be blamed, as it would be wellnigh impossible to find a more thorough musician, one who has all the best qualities of an accompanist. C. O. L.

Yvonne de Tréville, the American coloratura soprano, has been singing the *Princess Eudora* in Halévy's "La Juive" in Brussels.

LHEVINNE APPEARS AGAIN IN RECITAL

Russian Pianist Is Heard by Another Large Audience at Carnegie Hall

Last Saturday afternoon Josef Lhévinne, the Russian pianist, gave his second New York recital at Carnegie Hall, when he offered this program:

Toccata Schumann
Sonata, F minor Scarlatti-Tausig
Pastorale Varié Mozart
Momento Capriccioso Weber
Variations, op. 88 Rubinstein
Nocturne, G major Chopin
Mazurka, op. 59, No. 2 Chopin
Etude, B minor, op. 25 Chopin
Concert Etude, F minor Liszt
Transcription, "Blue Danube" Waltzes, Strauss-Schulz-Evler

That Mr. Lhévinne is able to crowd New York's largest concert auditorium twice within three weeks speaks volumes for the firm hold he has established upon the Metropolitan public. There is nothing of the superficial "fad" element in this popularity he has won, it is genuine appreciation of his sound musicianship and rare pianistic attainments. He is an artist with temperament, imagination, enthusiasm—of each an abundance—and withal with sanity and poise. And one special source of pleasure to the lover of piano playing is the fact that every time he returns after a short absence his art is rounder, more comprehensive, more authoritative. He is able to temper the fire and abandon that are turned loose with imposing results in such display pieces as the arabesque on themes of the "Beautiful Blue Danube," to the soothing repose of the song of peace in Chopin's G Major Nocturne.

The place of honor on his second program was assigned to Rubinstein's Variations, a work that gave him capital opportunities for a review of the many-sidedness of his art. The manner in which

he utilized these opportunities evoked a storm of applause that continued until after he had returned half a dozen times to bow in acknowledgment. Other numbers that especially pleased were the Liszt Etude in F Minor, with its somewhat morbid theme, and the Chopin Etude in B Minor, played with a broad and impetuous snap, while the "Blue Danube" at the end was followed by the usual demonstration.

MME. LANGENDORFF RETURNS TO AMERICA AFTER BERLIN SEASON



MME. FRIEDA LANGENDORFF
as "Amneris"

Mme. Langendorff, German mezzo-soprano, has returned to America after a successful Summer season at Kroll's, in Berlin. Mme. Langendorff has made a wonderful record in operatic rôles, for which she is exceptionally well equipped by nature. Not among the least of her endowments for this work is her exquisite sense of proportion, that makes all her work so well rounded. This is due to her artistic instincts and training. Mme. Langendorff's original plan was to practice painting, and she has studied the art thoroughly. From her mother she inherited considerable talent for acting, and the lure of the footlights was drawing her powerfully when her wonderful voice was accidentally discovered and she "found herself" at last on the operatic stage. Here she uses all the talents with which she is so generously endowed—a voice of great richness, depth and color, a high dramatic instinct and the delicate artistic sense that makes her presentation of each character such a perfect picture.

Mme. Langendorff will sing in concert this season and a tour is being booked which will take her as far as the Pacific coast.

Chicago Pianist in Lawrence, Kan.

LAWRENCE, KAN., Nov. 23.—Harold Henry, a Lawrence boy, and a pianist of distinction, gave a recital at Fraser Hall at the University of Kansas last week. Mr. Henry has a great many warm friends in Lawrence and his talent as a musician has drawn about him an ever increasing circle of admirers so that the audience that gathered to hear the recital program was one of the most notably large and enthusiastic that has ever been gathered for a musical event on the hill. Mr. Henry gave a splendid program in a thorough-finished and artistic manner.

STOCK ADVANCES ANOTHER NOVELTY

Theodore Thomas Orchestra Plays Suite by Enrico Bossi in Chicago

CHICAGO, Nov. 23.—If the orchestral concert last week was not the most interesting of the season thus far advanced, it served to again show Frederick A. Stock's resourcefulness in exploiting the literature of novelty. It has been too frequently remarked that the new Italian school can speak eloquently only through the medium of the scenically envired stage; the current production of a suite by Enrico Bossi refuted this contention and inspired new respect for the musical art of the Latins.

This series, comprising "Prælium," "Fatum" and "Kermesse," indicates a pleasing and potential addition to modern symphonic selections of the lighter order; not only for artistry in style, but beauty of melody and poetic diction. Although this composer has contributed an astonishing amount of music, the new work shows no signs of pot boiling haste, and indicates a large familiarity with the employment of the orchestra. If the musical metaphors of Strauss are somewhat mixed, the daring young genius of Bossi appears to thread the mazes of complicated instrumentation ever melodiously.

The classical offering was the seventh symphony of Beethoven, which had all of its beauty and charm rarely simulated through this recital. Seldom has a symphony enjoyed more exquisite interpretation, and the fact that music in its most exalted symphonic form can hold a local audience unwearied is a compliment for the music-loving public of Chicago and its most efficient minister, the Theodore Thomas Orchestra. The overture to "Der Freischütz" opened the afternoon and the Carnival de Pesti of Liszt served for a diminuendo finale.

The soloist of the day was Mme. Marie Rappold, of the Metropolitan, and it would be pleasant to chronicle a complete triumph, but results hardly justify the claim. Her voice did not appear to have the breadth and sonority demanded for the scene and aria from the second act of "Der Freischütz," and the emotional differentiations were not well defined. Mme. Rappold is a singer of queenly presence, and her academic vocalization of the aria from the prayer in Puccini's "Tosca," and the *Salomé* aria from Massenet's "Herodiade" went better with her audience than her opening selections; yet it was unfortunately all more or less unconvincing. C. E. N.

MAUD POWELL TRIO IN VANCOUVER, B. C.

Large Audience Greet New Chamber Music Organization in Canadian City

VANCOUVER, B. C., Nov. 20.—The Maud Powell Trio, consisting of Maud Powell, violinist; May Mukle, cellist, and Anne Ford, pianist, gave a recital here on November 18 before an audience that crowded Pender Hall to the doors. The program contained the Beethoven Trio, Op. 97, a Boccherini Sonata, the Wieniawski Concerto in D Minor, an andante by Mozart, a Sarasate Spanish Dance, and two waltzes by Schuett. The concert was given under the auspices of the Vancouver Women's Musical Club.

This is the first appearance here of the Maud Powell Trio and it proved itself to be an organization of unusual merit, both in ensemble and solo work its members acquitted themselves brilliantly. The audience gave them an enthusiastic welcome and called for many encores.

The Eckert-Crane Pianoforte School, of Indianapolis, gave a pupils' recital on November 20 with Mrs. George R. Eckert, soprano, assisting. The pupils who appeared were Irene Jeppson, Bernard Cohen, Margaret Winter, Estelle Rickenbach, Helen Mayer, Louise Jenney, Russell Johnson, Jeanette Behmer, Helen Stackhouse, Margaret Gilmore, Edna Geckler, Archie Reynolds.

D'ALBERT'S "TIEFLAND" FAILS TO INTEREST

[Continued from page 1]

The plot of the opera presents one of those psychologic problems dear to the European composer's heart. *Pedro*, a young shepherd, is lured from his mountain home down to the lowlands by his master, *Sebastiano*. A woman named *Marta* is the bait, possession of the mill in the valley is the supplementary inducement. It is not till after the marriage that *Pedro* discovers, from the jeers and mockery of the villagers, that a stain rests on *Marta's* past. Under the pressure of fearful apprehension the easy-going, unsuspecting clown is transformed within a few hours into a defiant, aggressive defender of his honor. *Marta* confesses to him that she has been unduly intimate with *Sebastiano*, who was compelled to give him up in order to save himself from financial ruin by marrying a rich woman. *Sebastiano*, however, regards the separation as a mere formality—relying upon *Pedro's* stupidity, he intends to continue his relationship with *Marta*. But the transformed *Pedro* forces him into the mill, and there, in a fight between man and man, kills him. Then he takes his wife, whom he loves and who has learned to love him, out of the sultry, unhealthy valley, back to his mountain home.

In the Metropolitan production the principal characters were taken by Emmy Destinn as *Marta*, Erik Schmedes as *Pedro*, Fritz Feinhals as *Sebastiano* and Allen Hinckley as *Tommaso*, while Otto Goritz sang *Moruccio*, Isabelle l'Huillier, *Nuri*, Albert Reiss, *Nando*, and Rita Fornia, Marie Mattfeld and Mary Randa were the three chattering village maidens. Fräulein Destinn offered a somewhat unequal impersonation, though it revealed dramatic potency, the coarse fibre of the woman's nature being convincingly portrayed. Vocally, this artist is better adapted to rôles of this character than to those which demand tonal expression of the more winsome feminine qualities, but the penetrating quality and carrying power of her soprano will stand her in good stead in the vast spaces of the Metropolitan. Mr. Schmedes made a better impression than at his debut last week in "Die Walküre."

There is fortunately little opportunity for sustained singing in his part. Historically his conception of the country lout who develops so unexpectedly was admirably worked out. Mr. Goritz distinguished himself in a minor rôle, while Mr. Hinckley confirmed the favorable impression he made at his first appearance last week. Mlle. l'Huillier was sadly incompetent in a part that has real significance.

The singers have not much to sing, for the greater part is declamation, and unless your ear is attuned to unravel the tangled enunciation of some of the principals, you are referred to your libretto to find the thread of the action. That may be a fault of the opera or it may be a privilege of the composer. But that is not the way to woo a brilliant audience, such as assembled at the Metropolitan last night.—N. Y. Herald.

D'Albert's music aims to illustrate the drama with a varied and often melodious orchestral accompaniment, not employing descriptive themes or leit motifs, but endeavoring to picture each incident musically as it occurs. The result of this is generally, and, perhaps, because of the Metropolitan surroundings, a lack of cohesion between what goes on the stage and in the orchestra.—De Koven in World.

Realistic, as in the main it is, in its libretto form, it might have suited a Mascagni or a Puccini. One would have lent it his own vividness and virility. The other might have given to it the glamour of his style and suffused its sordid spots with poetry. Eugen d'Albert has done neither. He has composed music for the story of *Marta* and her marriage to her simple, but sturdy shepherd-lover, *Pedro*, which seemed to me last night to lack dramatic form, variety and inspiration.—Chas. H. Metzger in N. Y. American.

Original or new in its inspiration, d'Albert's music is not. It adds no new voice to the musical utterance of his time. The voices of his predecessors, even of his contemporaries, may be heard in it, and among these are even some of the Italians of the present day. It has moments, more than moments, of freshness, vigor and dramatic force; but these are included within stretches of dullness, and there is a long way to be traversed before the stronger and more effective scenes of the last act are reached.—Richard Aldrich in N. Y. Times.

D'Albert has written a strong and vital music drama, but it may reasonably be doubted whether its wealth of exquisitely adjusted details will compel immediate recognition. It is more likely that the work will grow upon the hearer with repetition.—W. J. Henderson in N. Y. Sun.

The attitude of the audience was undemonstrative and left the local attitude toward the new work in doubt.—H. E. Krehbiel in N. Y. Tribune.

ILLIA ORMOND CONTRALTO

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Mme. Dove Boetti's pupils gave a recital in Handel Hall, Chicago, last week, assisted by Franco Nasca, flautist, and Anna Lank, violinist.

Mlle. Westerlind, Swedish-Finnish soprano, assisted by Franz Boyd Wells, gave a song recital in the Unitarian Church, Seattle, November 12.

Mme. Harriet Strakosch introduced Reina Lazan, a particularly gifted pupil at a musicale this week in her studio, No. 404 Kimball Hall, Chicago.

William J. Wilson, basso-cantante, a pupil of Charles A. Rice, of Carnegie Hall, New York, has just accepted a solo position in one of the Bronx churches.

Royal Fish, tenor of the First Presbyterian Church, Brooklyn, Huntington Woodman, organist, sang the solo parts in the "Light of Asia" on November 23.

William A. Graham, formerly baritone soloist in the choir of St. Stephen's Catholic Church, Washington, has accepted the position as baritone soloist in the Holy Name Church, New York City.

Clyde A. Nichols, tenor, has been engaged to sing the tenor solos in the "Messiah," at Ann Arbor, Mich., December 7, under the direction of William H. Howland, head of the vocal department of the university.

On November 30, Louise Biggers, contralto, will give a recital at the Severn Studios, No. 131 West Fifty-sixth street, New York City. She will be assisted by Belle Felton, pianist, and Rene Herbert, violinist.

The University Lecture Association announces a series of lecture recitals by Lester Bartlett Jones, director of music, the University of Chicago, on "The Growth of Song." Mrs. George N. Holt will be at the piano.

The Ladies' Vocal Club of the Denver Conservatory of Music has begun its season's work. The club has for its object the study of the best written music written for ladies' voices, for mutual improvement, concerts and recitals.

The latest acquisition to the ranks of Columbus, O., music teachers is Mrs. Clyde F. Everhart, a teacher of piano, who has opened a studio at No. 285 East State street. She studied at the Maryland College of Music under Alfons W. Schenuit.

At a dramatic recital given at the New England Conservatory of Music, Jordan Hall, under the direction of C. D. Gilbert, pupils will appear in a scene from "Pagliacci," "My Blossom Maid," pantomime, and "Pablo," operetta, music by Hope Temple.

The Symphony Club of Denver, assisted by Mrs. Milton Smith, soprano, and I. Weiff, violinist, gave a concert on November 18, at Knight-Campbell's. The program was devoted to modern German composers, and was instructive and entertaining.

The F. J. Ressel Quintet gave a recital at Y. M. C. A. building, Galveston, Tex., on Friday evening, November 20. This was the first appearance of the quintet in public for several seasons. Miss Stavenhagen sang "When the Heart is Young," by Buck.

John Theissen, elocutionist, and Henry Zoellner, violinist, two students of the Cincinnati College of Music, contributed to the program given under the auspices of the St. Vincent de Paul Society, at St. Xavier College, Cincinnati, Tuesday evening, November 10.

Carl Roeder, the pianist, recently appeared at a concert in Orange, N. J., at the Alexander Avenue Baptist Church. He played Liszt's Hungarian Fantasie, with orchestral accompaniment on the organ, played by Chester Searle with splendid effect.

On Friday evening, December 4, Constantin von Sternberg, the pianist, will give a recital in the chapel of Christ Lutheran Church, York, Pa. His program will mainly consist of selections from the works of Beethoven, Chopin, Schumann and Liszt.

An attractive program was scheduled for Thanksgiving morning at the Moore Theater, Seattle, Wash. Solo numbers by Moritz Rosen, violinist; Henry T. Hanlin, basso; Helen Frazier, soprano, and Mrs. Beatrice McClure, dramatic reader, were planned.

Clarence Dickinson, director of the Chicago Musical Art Society, announces four unique numbers on the inaugural program of the season, December 1. These selections are "Around the Good Father's Door," "Evening on the Sava," and Cesar Cui's "Nocturne" and "A Storm Song."

A singing society was organized on November 16 at the Y. M. C. A., Trenton, N. J., with sixteen members, and will begin work in preparation for the coming season immediately. The society will be known as the Association Singing Club, and will hold weekly meetings during the winter.

Virginia Barrow, a talented young musician from New Orleans, has recently gone to Memphis, Tenn., to live. Miss Barrow has been studying in New Orleans with a classmate of Tina Lerner, the celebrated Godowsky pupil, who made her debut at Carnegie Hall, New York City, a few weeks ago.

The Harmonie Club of Philadelphia held an operatic evening on Sunday, November 15. Annie Schlee, Aurele Borris, Theodore von Kosna, Herman Gerold, Paul Nelva, Hans Kissling and Tina Dobra, of the German Theater Company, were heard in songs, and a one-act operetta by Offenbach was given.

The Liszt Club, of Newark, gave the first of its concerts for this season on Wednesday evening, November 18, in the assembly hall of the University of Music, assisted by Josephine Emerson, violinist, of New York City. The club has decided to give a social for its members and their friends at Christmastide.

At a musicale given at the University Club, Salt Lake City, on November 13, Professor Brines, Mrs. Stanley Price, Miss Beesley and Frederick Smith appeared on the program. Prof. Brines sang selections from Von Felitz's "Eliland Song Cycle," and Mrs. Price sang selections from "Madama Butterfly."

The faculty of Denison University gave a sonata recital Wednesday evening, November 12, in Recital Hall, Granville, Ohio. The members who played were Dorothy Kibler, pianist, and Reginald L. Hidden. The sonatas presented were the "Kreutzer," by Beethoven, and Grieg's Sonata in F, Op. 8.

Paul Meyer, violinist, and D. Hendrik Ezerman, pianist, will give a violin and piano recital on Monday evening, December 7, at Griffith Hall, Philadelphia. An interesting feature of the program will be a sonata for violin and piano by Richard Strauss, which Mr. Meyer played with the composer in Chicago.

Elton Ronsaville, of Washington, has returned from Summit, N. J., where she has been the guest of her sister, Mrs. Vreeland. While there she participated in a concert as solo violinist, gaining favorable comment from the press for her mastery of technique and sweetness of tone. She is a pupil of Anton Kaspar.

The first of a series of organ recitals to be given this fall by George N. Brandon, organist of the Second Presbyterian Church, Scranton, Pa., was given on Friday evening, November 20. Mr. Brandon was assisted by Lillian May Fisk, contralto; Frank H. Daniel, pianist, and Thomas H. Rippard, cellist, of Wilkes-Barre.

The Columbus Military Band, V. Saga conductor, will give a concert at the Hippodrome in New York Sunday night, November 29. The band, which comprises fifty players, has completed a seven years' tour of Europe and is now making a trip through the United States. There are fifty performers and twenty soloists.

Carolyn Louise Willard gave her annual piano recital in Music Hall, Chicago, recently, presenting a lengthy and exacting program comprising both classic and modern schools. She has a facile technique and taste that makes her interpretations interesting. She gives understanding to her playing, and won the approval of a good-sized audience.

Adelheid Arens, who holds a Peabody Conservatory diploma in composition, was recently married at Portsmouth, N. H., to Albert Richard Moravetz, Consul-General to several South American States. Miss Arens was prominently identified with the Conservatory's various activities as well as with other musical and philanthropic organizations in Baltimore.

Etta Luders, a pupil of Elizabeth Sanford, and Evelyn Kohn, a pupil of Mme. Sturkow Ryder, gave a recital Thursday evening of last week in Kimball Hall, Chicago. Miss Luders sang several songs in a charming manner, and Miss Kohn's playing of the Beethoven's Rondo in G Major, Op. 129, and Liszt's "Consolation" showed her advantageously.

The Cercle Harmonique, a musical organization of New Orleans, with Ruth M. Harrison as musical director, gave its first public concert of the season last Saturday evening at the Grunewald Hotel annex. The following took part: Rene Salomon, Alphonso Messia, Henri Viavant, Ruth Harrison, Mathilde Bruguere, Anita Gonzales, Miriam Pemberton and Vivian Savini.

W. K. Steiner, organist, will play at the opening recital of the Congregation Rodeph Shalom, Pittsburg, Pa., on the Irene Kaufmann Memorial Organ, on Monday evening, January 20, 1909. He will play the following numbers: "Hymn de Ste. Cecile," Gounod; Canzonetta, Steiner; Caprice, "The Brook," Dethier; Berceuse, "Jocelyn," Godard; Variations, "America," Reger.

W. J. Mahony, formerly bass soloist of St. Peter's Episcopal Church of Albany, is singing professionally in New York City in the concert and oratorio field, and under the name of "W. G. Worthington" he succeeds Julian Walker as basso at the Collegiate Church of St. Nicholas; Dr. Horatio Parker, organist and choir director. Mrs. Gertrude May Stein Bailey is the alto of the quartet.

Frederick Gunster, a young Los Angeles tenor, who has been studying in Italy a year and a half, has arrived in New York from London. He will remain in New York for a short time, having several engagements to appear in concert and church work, after which he will return to Los Angeles. During his stay in Italy, Mr. Gunster has been preparing himself for grand opera.

Mrs. George B. Ehrmann, of Cincinnati, has just published a song book for children entitled, "A Child's Song Garden." A novel program of accompanied readings and

songs from this book has been arranged by Miss Mannheimer, and the children's classes, assisted by Marguerite Gilsey, soprano, and Josephine Holbrook, harpist, will interpret the selections on Saturday afternoon of this week at Lyric Hall.

The Arion Singing Society, of Newark, N. J., will give its first concert this season in the Krueger Auditorium, Monday evening, November 30, under the direction of Conductor Julius Lorenz. The choral body will be assisted by Marie Stoddart, soprano; Max Pilzer, violinist, and Miss Hensler, contralto, as soloists, and an orchestra of thirty-five musicians, selected from the New York Philharmonic Society.

A dinner in honor of Mme. Chaminade, during her stay in Cincinnati, was given by Mr. and Mrs. Frank Lee at their home in Highland avenue. Covers were laid for Mme. Chaminade, Dorothy Lethbridge, the English pianist; Mlle. de St. Andre, Arridge Mahon, Tecla Vigna, Paul Bliss, Mr. Groom, Mr. Schirmer, of Berlin; Dr. and Mrs. C. A. L. Reed, Mr. and Mrs. W. N. Hobart, Mr. and Mrs. Lee and Mr. Raymond Lee.

Charlotte Lund, a grandniece of Ole Bull and a cousin of Grieg, sang the solo parts in Dudley Buck's "Light of Asia" with the Newark Oratorio Society on November 23. She studied with Jean de Reszke for several years, and recently made her debut in Paris, meeting with great success. She has an engagement to sing with the Damrosch Orchestra in Montclair on December 11, after which she will return to Europe, to sing in opera in Milan this winter.

On November 12 a ballad concert was given at Tremont Church, Boston, at which compositions of English, Scottish and Irish music were sung and played. The Elliott Quartet, consisting of Josephine Knight, Adelaide Griggs, John Daniels and Everett B. Merrill, sang several Scottish songs. Other artists were Mary Ogilvie, soprano; Joseph Judge, tenor; Charles K. North, flautist; C. F. Porter, cellist; Claude Fisher, violinist; Frank Donahoe, organist; Ernest W. Harrison and James L. Gilbert, pianists.

A musicale was given recently by the Associate Branch of the Young Men's Hebrew Association at the Association Building, Philadelphia. The features of the program were the singing of Strauss's "Blue Danube," by the Franz Schubert Club, composed of Tessie F. Lang, Gertrude Bauer, Nina M. Loeb, Sylvia Liberman, Irma Ancher, Selma Jonas, Zipporah Rosenberg, Rosalie Bauer, accompanist; Gustave Bauer, director. Benjamin Klavan, of the Hahn School of Music, played violin solos; Misses Lang and Zipporah Rosenberg sang a duet, and Gerson L. Oliensis played the Beethoven "Pathétique Sonata."

Before an audience that tested the capacity of the Wanamaker Auditorium in New York, Emil Sauer gave a piano recital on November 19. It was one of the series of complimentary concerts, constituting an "Autumn Musical Festival," given by the Wanamaker Store for its friends. Mr. Sauer's program was headed by the Beethoven "Sonata Pathétique," followed by Schumann's "Nachstück" and "Traumeswirren." The Chopin Trio, Ballade, G Minor, Berceuse, Op. 57, and Etude, Op. 25, No. 11, followed, being received by the audience with special enthusiasm.

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WHERE THEY ARE

Changes and additions to this schedule should reach the office of **MUSICAL AMERICA** not later than Friday of the week preceding the date of publication.

Individuals

Adamowski, *Timothée*—Washington, D. C., Dec. 14.
 Austin, *Florence*—Plainfield, N. J., Dec. 8.
 Bagby, *Marietta*—Saginaw, Mich., Nov. 28.
 Baldwin, *Samuel A.*—College of the City of New York, Nov. 29 and Dec. 6.
 Benedict, *Pearl*—State College, Pa., Dec. 7; Marietta, O., Dec. 9; Ypsilanti, Mich., Dec. 10; Boston, Dec. 21; Worcester, Mass., Dec. 29.
 Bloomfield-Zeissler, *Fannie*—Carnegie Hall, New York, Dec. 12.
 Bispham, *David*—Albany, N. Y., Dec. 2.
 Calvé, *Emma*—Columbus, O., Dec. 2.
 Castle, *Edith*—Haverhill, Mass., Dec. 2.
 Consolo, *Ernesto*—Buffalo, Nov. 30.
 Cumming, *Shanna*—Seattle, Wash., Dec. 1; Hood-river, Ore., Dec. 3; Forest City, Wash., Dec. 5.
 Cottlow, *Augusta*—New Haven, Conn., Dec. 1; St. Paul, Jan. 7.
 Claassen, *Arthur*—Brooklyn, Nov. 28; Dec. 5, 12 and 19.
 Chaminade, *Mme.*—Carnegie Hall, New York, Dec. 15.
 Cunningham, *Claude*—Carnegie Hall, New York, Dec. 2.
 Czerwony, *Richard*—Boston, Dec. 11.
 Damrosch, *Walter*—Columbus, O., Dec. 7.
 Destinn, *Emmy*—Waldorf-Astoria, New York, Dec. 7.
 Duff, *Janet*—Boston, Nov. 30.
 Duff, *Carl*—Mendelssohn Hall, New York, Dec. 9.
 Elman, *Mischa*—New York, Dec. 10 and 12; Dec. 17 (matinée); Manhattan Opera House, New York, Dec. 20 and 27.
 Farrar, *Geraldine*—Pittsburg, Nov. 28; Washington, D. C., Dec. 14.
 Gabrilowitch, *Ossip*—Brooklyn, Dec. 4; Baltimore, Dec. 11.
 Hall, *Glenn*—Buffalo, N. Y., Dec. 3; Oberlin, O., Dec. 8; Buffalo, N. Y., Dec. 10.
 Hartmann, *Arthur*—Southern California, Nov. 28; Central California, Nov. 30 to Dec. 5.
 Hudson, *Caroline*—State College, Pa., Dec. 7; Marietta, O., Dec. 9; Ypsilanti, Mich., Dec. 9 and 10; Sandusky, O., Dec. 11; Buffalo, N. Y., Dec. 12; Yonkers, N. Y., Dec. 15; Worcester, Mass., Dec. 29.
 James, *Cecil*—State College, Pa., Dec. 7; Marietta, O., Dec. 9; Ypsilanti, Mich., Dec. 10; Buffalo, N. Y., Dec. 12.
 Jomelli, *Jeanne*—Pittsburg, Dec. 3; Chicago, Dec. 22.
 Klein, *Karl*—Columbus, O., Dec. 2.
 Knight, *Josephine*—Boston, Dec. 3.
 Lerner, *Tina*—St. Paul, Dec. 1.
 Lhévinne, *Josef*—New Orleans, Nov. 28; Kansas City, Nov. 30; St. Joseph, Mo., Dec. 1; Denver, Col., Dec. 3; Chicago, Dec. 6; Milwaukee, Dec. 7; New York, Dec. 11; Brooklyn, N. Y., Dec. 12 (matinée); New York, Dec. 12 (evening); Northampton, Mass., Dec. 16; Boston, Dec. 18, 19 and 27; Providence, R. I., Dec. 29.
 Langendorff, *Frieda*—Minneapolis, North and South Dakota, during December.
 Learned, *Ellen*—New York, Dec. 1; Englewood, N. J., Dec. 7.
 Lonsdale, *Gertrude*—Washington, Dec. 3.
 Mannes, *Mr. and Mrs. David*—Boston, Dec. 4; Belasco Theater, New York, Dec. 6.
 Miller, *Christine*—Bellevue, Pa., Dec. 1; Washington, Pa., Dec. 14-16; Evanston, Ill., Dec. 17; Minneapolis, Dec. 25; Milwaukee, Dec. 29.
 Morgan, *Geraldine*—Stuyvesant Theater, New York, Dec. 13.
 Musical Art Society—Carnegie Hall, New York, Dec. 17 (evening).
 Morse, *Leila Livingston*—Mendelssohn Hall, New York, Dec. 1.
 Ormond, *Lilla*—Cambridge Mass., Dec. 10.
 Nordica, *Lillian*—Spokane, Wash., Nov. 28; Seattle, Dec. 2; Vancouver, B. C., Dec. 4; Victoria, B. C., Dec. 8; Tacoma, Wash., Dec. 9; Portland, Ore., Dec. 11; San Francisco, Dec. 13; Oakland, Cal., Dec. 15; San Francisco, Cal., Dec. 16; Los Angeles, Cal., Dec. 18; San Diego, Cal., Dec. 21.
 Petschnikoff, *Alexander*—Baltimore, Dec. 4; Metropolitan Opera House, New York, Dec. 6; Wal-

dorf-Astoria, New York, Dec. 7; Philadelphia, Dec. 11 and 12; New York, Dec. 13 and 14.
 Rider-Kelsey, *Corinne*—New York, Carnegie Hall, Nov. 28.
 Sauer, *Emil*—Detroit, Nov. 30.
 Schroeder, *Alvin*—New York, Carnegie Hall, Nov. 29.
 Strong, *Eduard*—Plainfield, N. J., Dec. 6; Northfield, Minn., Dec. 9; Sac City, Ia., Dec. 11; Janesville, Wis., Dec. 14; Minneapolis, Dec. 17; New York, Dec. 21; Worcester, Mass., Dec. 29.
 Sassard, *The Misses*—New York, Nov. 29.
 Sembrich, *Marcella*—Waldorf-Astoria, New York, Dec. 7.
 Spalding, *Albert*—New York, Nov. 29; Jamestown, N. Y., Dec. 1; Chicago, Dec. 4 and 5; Minneapolis, Dec. 6; Rockford, Ill., Dec. 8; Chicago, Dec. 13.
 Thompson, *Edith*—Concord, Mass., Dec. 16; Lexington, Mass., Dec. 17; Brooklyn, N. Y., Dec. 19; New York, Dec. 22.
 Verne, *Adelo*—Los Angeles, Dec. 1.
 Von Sternberg, *Constantin*—York, Pa., Dec. 4.
 Waldo, *Helen*—New York, Nov. 28; New Rochelle, N. Y., Dec. 8; White Plains, N. Y., Dec. 10.
 Werrenrath, *Reinald*—Brooklyn, N. Y., Nov. 28; Boston, Dec. 9; Erie, Pa., Dec. 17; New York, Dec. 19.
 Whiting, *Arthur*—Brooklyn, N. Y., Dec. 3.
 Winkler, *Leopold*—Philadelphia Dec. 2; Reading, Pa., Dec. 7.
 Williams, *Evan*—Columbus, Ohio, Dec. 20.
 Willner, *Dr. Ludwig*—Brooklyn, N. Y., Dec. 3; Poughkeepsie, N. Y., Dec. 4; Boston, Dec. 7; Albany, Dec. 9; Chicago, Dec. 12; Buffalo, Dec. 15; Philadelphia, Dec. 28; Pittsburg, Pa., Dec. 30.
 Young, *John*—Lynn, Mass., Dec. 2; Philadelphia, Dec. 30.

Orchestras, Quartets, Choruses, Etc.

Adamowski Trio—Providence, R. I., Nov. 30; Fall River, Mass., Dec. 1; Williamstown, Mass., Dec. 3.
 Boston Symphony Orchestra—Boston, Nov. 28; Philadelphia, Nov. 30; Washington, D. C., Dec. 1; Baltimore, Dec. 2; New York, Dec. 3; Brooklyn, Dec. 4; New York (matinée), Dec. 5; Cambridge, Mass., Dec. 10; Boston, Dec. 11 and 12; Worcester, Mass., Dec. 15; Boston, Dec. 18 and 19, 24 and 26; Providence, R. I., Dec. 29.
 Guido Chorus—Buffalo, Dec. 10.
 Hess-Schroeder Quartet—New York, Dec. 22.
 Klein's Sunday "Pops"—Deutsches Theater, New York, Nov. 29, Dec. 5 and 12.
 Kneisel Quartet—Buffalo, Nov. 30; Mendelssohn Hall, N. Y., Dec. 15; Brooklyn, N. Y., Dec. 17.
 Margulies Trio—Mendelssohn Hall, New York, Dec. 1.
 Mead (Olive) Quartet—Mendelssohn Hall, New York, Dec. 10.
 Minneapolis Orchestra—Minneapolis, Minn., Dec. 6 and 20.
 Mendelssohn Glee Club—New York, Dec. 8.
 Mozart Club—Cincinnati, Dec. 10.
 New Haven Symphony Orchestra—New Haven, Dec. 1.
 New York Oratorio Society—Carnegie Hall, New York, Dec. 2, 26 and 29.
 New York Concert Co.—State College, Pa., Dec. 7; Marietta, O., Dec. 9; Ypsilanti, Mich., Dec. 10; Buffalo, Dec. 12.
 Pittsburg Orchestra—Buffalo, Dec. 8.
 Philadelphia Symphony Orchestra—Philadelphia, Nov. 28, Dec. 11 (matinée), Dec. 12 (evening).
 Philharmonic Society—Carnegie Hall, New York, Nov. 28, Dec. 11 (matinée), Dec. 12 (evenings).
 Russian Symphony Society—Carnegie Hall, New York, Dec. 10 and 12; Saginaw, Mich., Nov. 28; Detroit, Nov. 29.
 Symphony Society of New York—Carnegie Hall, New York, Nov. 29, Dec. 8; Brooklyn, N. Y., Dec. 12; New York, Dec. 13 and 27.
 St. Paul Symphony Orchestra—St. Paul, Minn., Dec. 1.
 Theodore Thomas Orchestra—Chicago, Nov. 28, Dec. 5 and 6.
 Young People's Symphony Concerts—Carnegie Hall, New York (matinée), Nov. 28; Carnegie Hall, New York, Dec. 18 and 19.

POHLIG IN WASHINGTON

Philadelphia Orchestra Gives Its Second Concert in National Capital

WASHINGTON, D. C., Nov. 24.—The Philadelphia Orchestra, under the direction of Carl Pohlig, gave its second concert this afternoon before a large and enthusiastic audience, the program being a particularly pleasing one. The symphony on this occasion was Dvořák's Symphony No. 5 in E Minor from "The New World."
 Emile Sauer, the eminent pianist, played his own Concerto in E Minor in a brilliant manner. The other numbers of the program were "Overture Solennelle," by Tchaikowsky and "Spanish Caprice" composed of five numbers in various moods by Rimsky-Korsakow. W. H.

The string orchestra of the Women's Philharmonic Society of New York will meet on December 5, and every Saturday morning thereafter until May, at No. 824 Carnegie Hall studio building. This organization is unique, being composed entirely of women. Marguerite Moore succeeded Olive Mead last February as conductor, and Martina Johnstone is concertmaster. The associate membership list is steadily increasing.

MARY WOOD CHASE
PLAYS IN CHICAGO

Distinguished Pianist Reappears in Public After Three Years Devoted to Teaching

CHICAGO, Nov. 23.—Mary Wood Chase, who ranks high as an educator and is invariably regarded as a concert pianist, gave a recital Thursday evening in Music Hall, her first public appearance here in three years, formerly having appeared here as a soloist under the bâton of Theodore Thomas and other distinguished conductors. While



MARY WOOD CHASE

Distinguished American Pianist Who Gave a Recital in Chicago

Miss Chase has largely devoted her efforts locally of late to educational work, she has not neglected her highest gifts as a pianist of distinction, and during the past Summer made a most successful tour of the West.

On this occasion she presented an interesting and exacting program in selections that ranked from Mozart to Liszt.

As a musician Miss Chase is interesting and her interpretations are highly intellectual. Technically she is well equipped for the performances of the most modern compositions and her playing is at all times enjoyable. She gave a fine interpretation of the Handel-Brahms Variations and Fugue, played the "Blue Danube" paraphrase by Schuett brilliantly, and the more or less involved selection "La Soiree de Grenade" from the pen of Debussy, a charming little piece of Godowsky's, entitled "Badinage." Her heaviest work in the evening, given with classical breadth, was the B Minor Sonata, Op. 58, of Chopin's which had a fine interpretation, the large particularly being strong in its poetic endowment and the finale having plenty of brilliancy and power to carry it to an imposing finish. The concert in all respects was very enjoyable, reflecting credit upon the capability of Miss Chase as a pianist. C. E. N.

DANCES IN BALTIMORE

Isadora Duncan a "Marvel of Grace and Beauty," Says the "Sun"

BALTIMORE, Md., Nov. 23.—Isadora Duncan and the New York Symphony Orchestra, Walter Damrosch conducting, scored a magnificent success at the Lyric Theater here on November 21. Though the work of the orchestra was superb the chief interest centered in the dancing of Miss Duncan. The Baltimore *Sun* voices the opinion of the audience when it says, "Miss Duncan is a marvel of grace and beauty." Music lovers and society completely filled the Lyric with a distinguished audience. W. J. R.

NEW ORLEANS MUSIC
FOR "MERRY WIDOW"

Miss Glosz Honored by Local Professionals—New Teachers' Association Grows

NEW ORLEANS, Nov. 20.—Helen Pitkin, the well-known local harpist, gave a delightful musicale in honor of Rosemary Glosz, of the "Merry Widow" company. It is seldom that so much remarkable talent is congregated as it was at this affair. The hostess had convened at her artistic home in the old French quarter some of the best artists here. Jane Foedor-Camoin, the former prima donna soprano of our local French Opera, sang with her old-time splendor, evoking rounds of applause.

Mme. Levedan, of the Paris Conservatoire, gave selections on the 'cello, and Helen Pitkin, known far and wide for her surpassing beauty as well as for her art, charmed her listeners with harp solos. Miss Glosz sang several Hungarian folk songs, and went through many of the scenes of the operetta in which she has achieved fame. A special feature of the evening was the singing of the "Jewel Song" from "Faust" by Mme. Machada.

The Music Teachers' Association, founded in August of this year, is rapidly enlarging its membership. Having for its object the bringing together of the many music teachers for the interchange of ideas, it cannot fail to meet with the generous support of all persons interested in musical matters. Thus far there have been two important lectures delivered—one by Paul Jones on "Sound," the other on "The Orchestra," by Ferdinand Dunkley. The Association will henceforth have two lectures a month by those best fitted to handle the subject allotted. The officers are Blanch McCoard, president; Bertha Boissonneau and Henry Wehrmann, vice-presidents; Miriam Pemberton, secretary; Julie Boissonneau, treasurer.

The Polyhymnia Circle, under the direction of Theresa Cannon-Buckley, the distinguished mezzo-soprano, gave its first musicale of the season a few days ago. Mrs. Buckley led the choruses with her usual authority, bringing out every intent of the composer. H. L.

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